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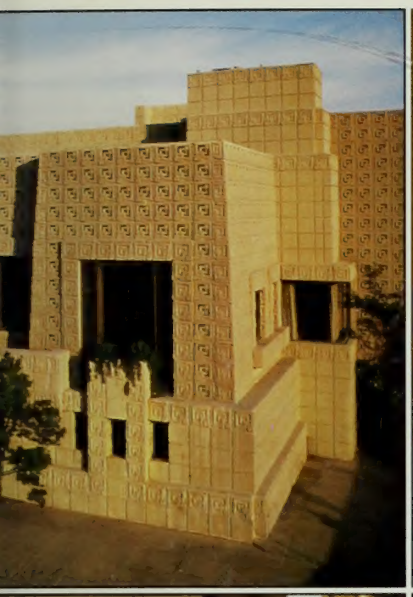
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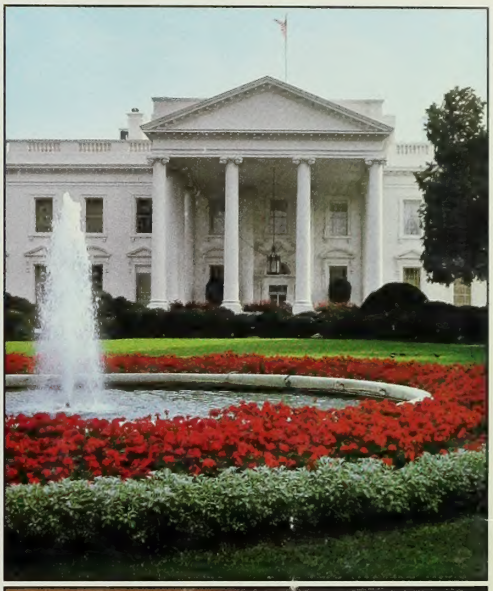
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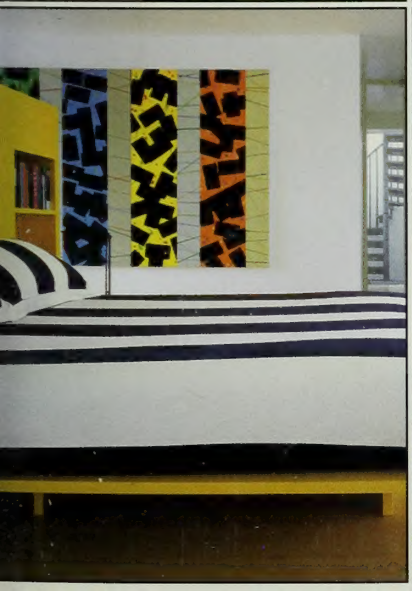






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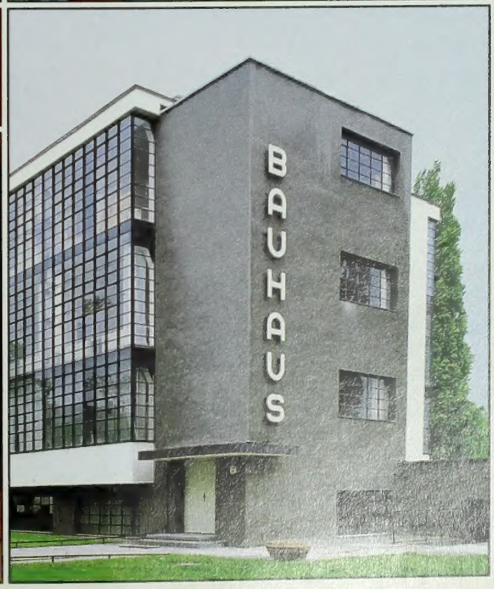


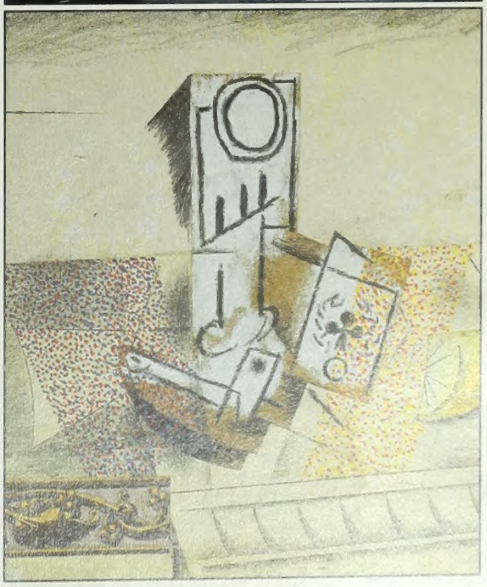




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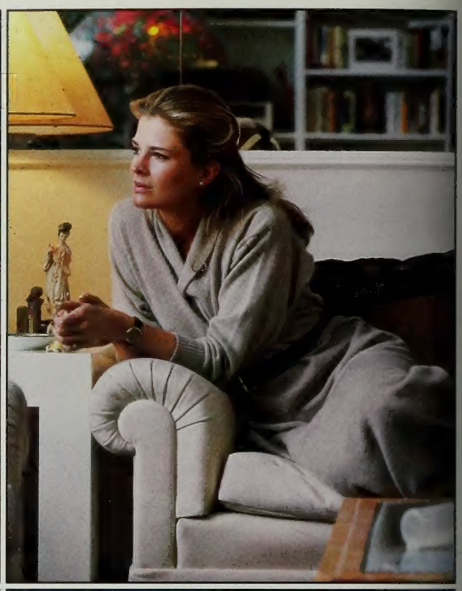


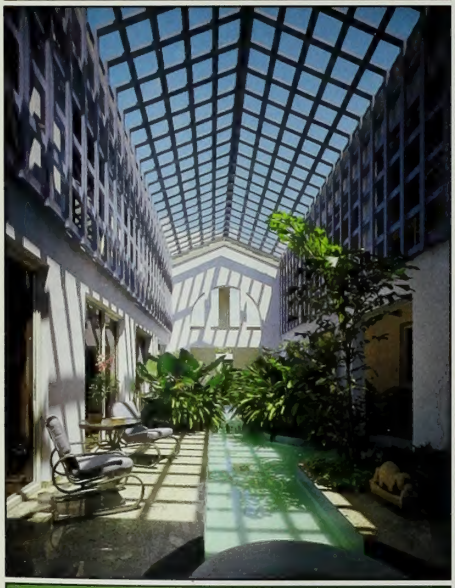


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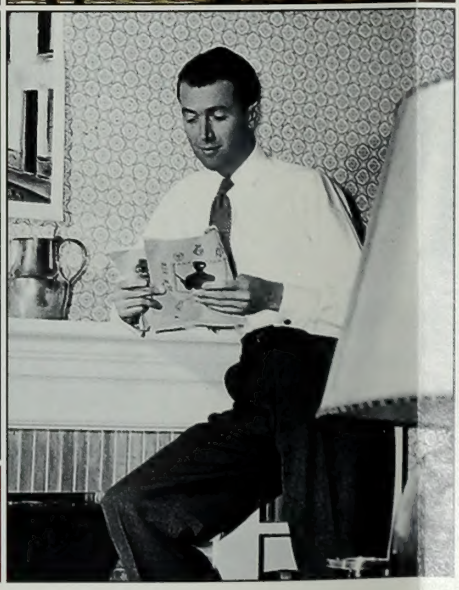




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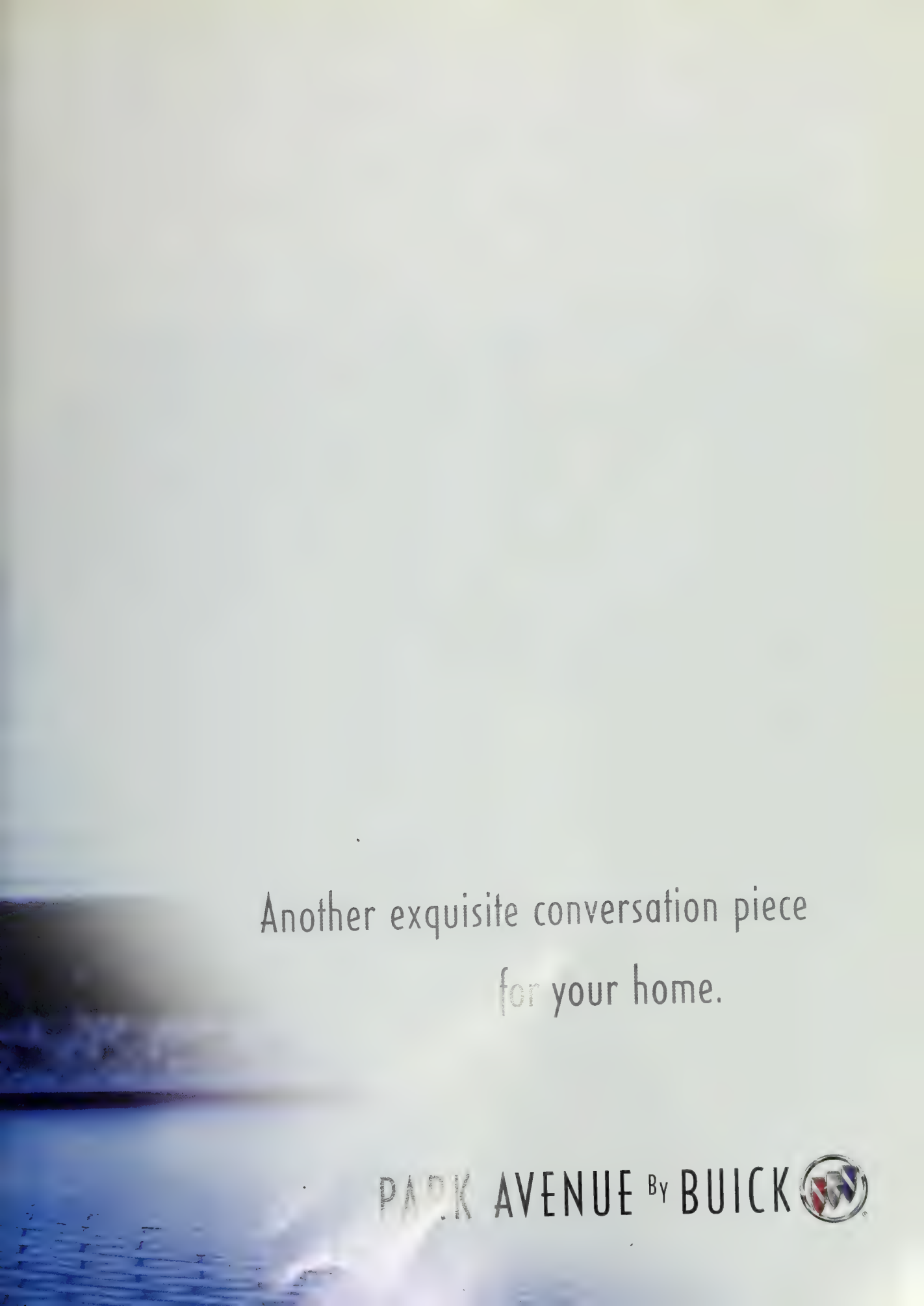




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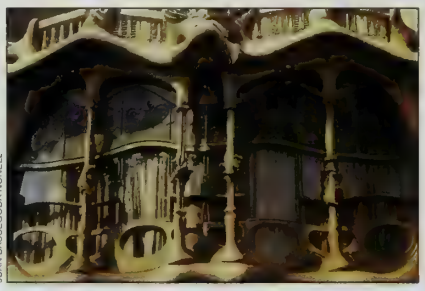
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APRIL 1999

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Introduction to each decade by Paul Goldberger



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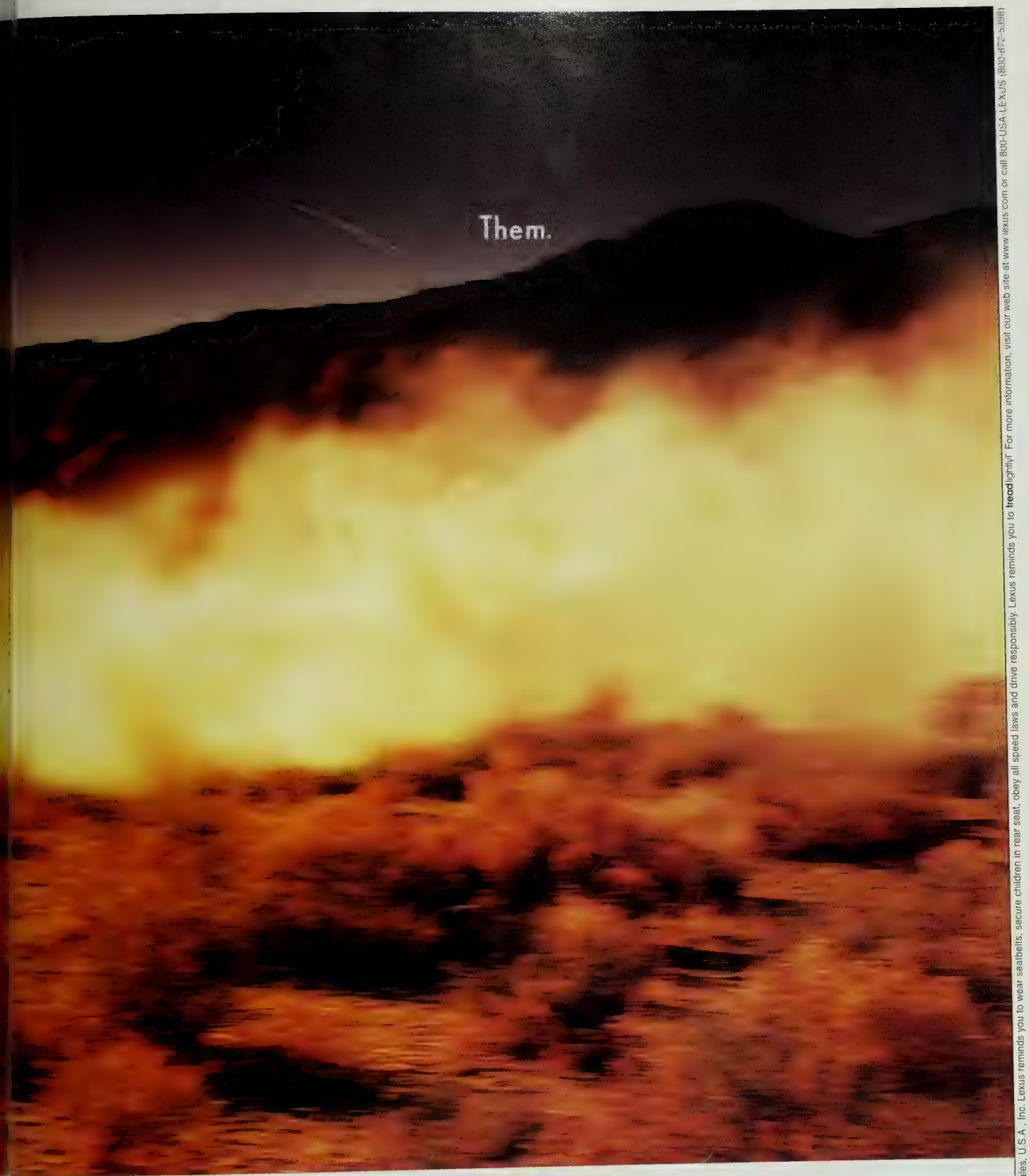
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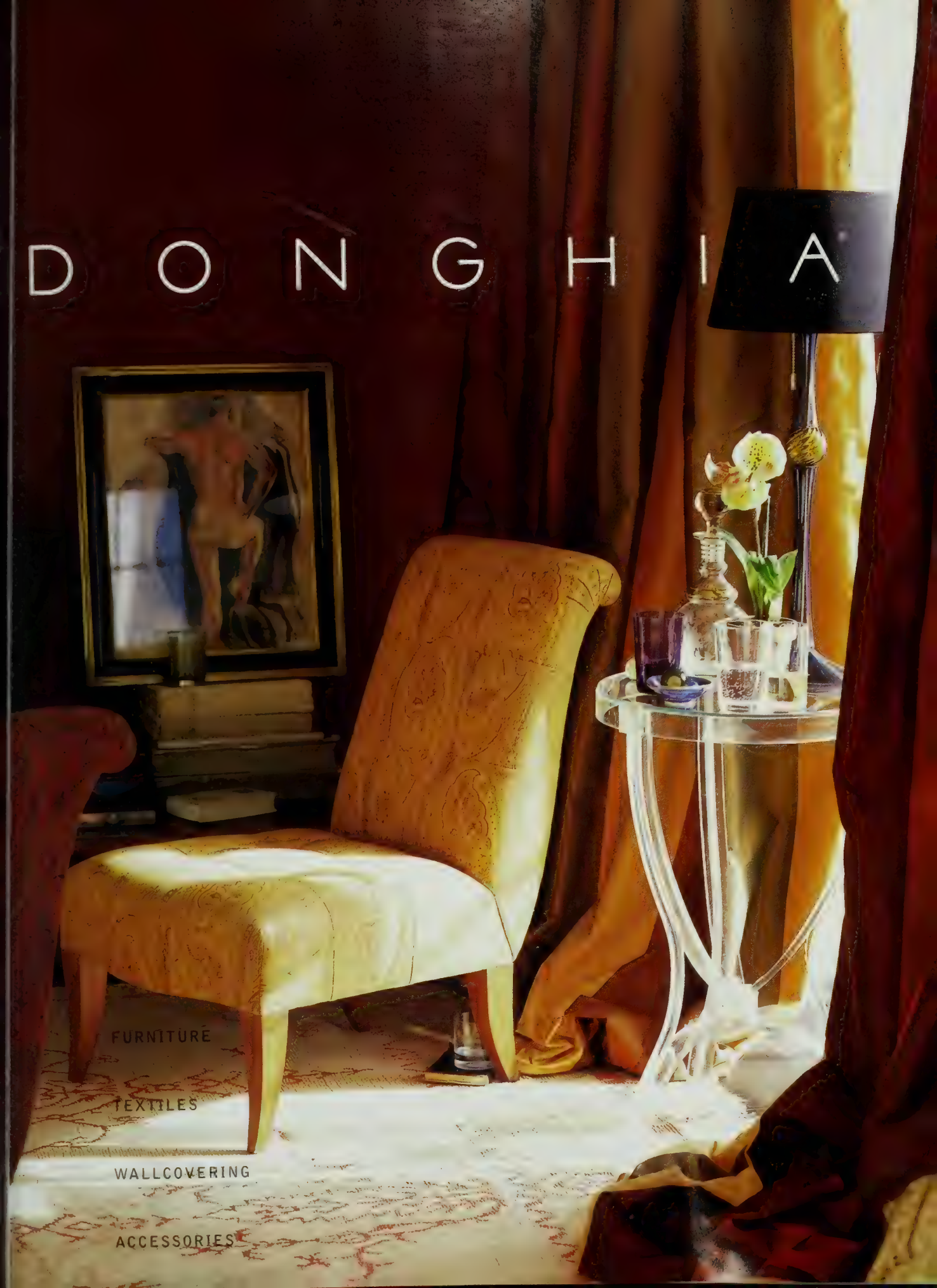
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"YOUR DECEMBER 1998 ISSUE WILL BE QUITE AN ADDITION TO MY SINATRA MEMORABILIA."

Being a devotee of Frank Sinatra, I had to write and compliment you on "AD Exclusive: Frank Sinatra" in the December 1998 issue. I loved all the photos and the text regarding his Palm Springs desert compound. I would have liked to see more of the house, though, such as the kitchen. It will be quite an addition to my Sinatra memorabilia, which I've collected for more than thirty-five years. He was the very best!

NANCY POWERS
TAYLOR, MICHIGAN

Since *Architectural Digest* always photographs objects of beauty, I wondered why you featured the house of Frank Sinatra. I knew he loved the color orange, but to load a house with only one color is garish. The furnishings didn't do a thing at all for me, and I'll bet his wife was glad to get rid of the place.

DOROTHY KEARN
SONOMA, CALIFORNIA

He certainly did it his way. Frank Sinatra's compound was full of lots of photos and posters of him, no other artwork than his, no important furniture, no objets d'art, not even flowers. His bedroom reminded me of an updated, orange version of Vincent van Gogh's bedroom in Arles. His decorator said she "couldn't quite get the orange out of him." I agree, and may I add, they never could quite get the Hoboken out of him either.

LAUREN W. LOEBL
FORT LAUDERDALE, FLORIDA

After many, many years as a subscriber to *Architectural Digest*, I still look forward to receiving it each month. However, I was very disappointed with the cover of the December issue. Please leave the celebrities to other magazines and continue to feature the beautiful interiors and architecture that your readers expect.

J. DRAPER PHILLIPS
TIPP CITY, OHIO

Your article "Customs: Parting Words" (December) by Brendan Gill reminded me of a long-ago memory. When Jack Kennedy was a senator, we had some dates in New York City, and he invited me to stay at his home when I was in Georgetown (to visit an old roommate of mine who had married and lived there). One of the first things he showed me was the guest book. Naturally, some well-known names were in there, and he was very proud of it. That was our last date; six weeks later he announced his engagement to Jackie. Jack was a perfect gentleman with me, and I have very fond memories of our dates. I forgot, however, to sign his guest book.

PAMELA HAUPTFLEISCH
SUMMIT, NEW JERSEY

Some days after work when I shut down my computer, I'm pulling my hair out. But when *Architectural Digest* arrives, I'm smiling. I wanted to relate that I especially enjoyed "Minimalist Tones for Malta" (January 1999). It reminded me of the year I lived in Madrid—and of some exquisite memories.

PATRICIA GAUDET
NEW ORLEANS, LOUISIANA

Many a time I am tempted to write to you for one reason or another, but on receiving the January issue, I just couldn't help myself. Magnificent! From Kenya to Malta, Mykonos to Indonesia, the Red Sea to Mexico and so forth. *Che bellezza!* It makes me so happy to contemplate that beautiful mix of God's creation and man's talent!

ELSA SORIA DE BOWMAN
LOVELAND, OHIO

As a follower of technology and as a general reader, I can't think of any magazine articles that are wittier or better written than Nicholas von Hoffman's AD Electronica column. Simply, well done!

MICHAEL CONSTANTINIDES
NICOSIA, CYPRUS

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KENNETH NOLAND

Our goal for this special issue was to create a decade-by-decade visual journey through a century of design, architecture and personalities from the unique resource of our pages. Would that be possible? To find out, we reviewed every photograph in every article that had ever appeared in Architectural Digest. *From the tens of thousands of images, we selected 391. We also chose an additional 154 for our columns. (If you're curious about which issue each photograph came from, consult the index on page 472.) We then asked our brilliant contributing writer and Pulitzer Prize–winning architecture critic, Paul Goldberger, to provide an introduction to each decade. His ten brief essays form an incisive narrative that ties the issue together.*

Is the record complete? No single issue of any magazine could tell the whole story. But we do hope that our Twentieth Century issue suggests the contours of the extraordinary cultural adventure of the past one hundred years. We hope, too, that it conveys the full scope of Architectural Digest*'s editorial vision.*

Next October we will stretch that vision even further, when we introduce Architectural Digest Motoring. *A magazine like no other,* Motoring *will bring all the intelligence and style of* Architectural Digest *to the adventures made possible by automobiles.*

Paige Rense
Editor-in-Chief

DERRY MOORE



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VOICES OF THE TWENTIETH CENTURY

WRITERS ON SUBJECTS CLOSE TO HOME

All design and architecture arises from fundamental human needs. While photographers are adept at recording the living spaces that result from those needs, writers alone can explore the issues of identity, aspiration and emotion that are tangled up in the decisions we make about how and where we live.

In our coverage of design, Architectural Digest *has valued the word as much as the image. Some of the world's best writers have contributed to our pages, and their pieces have lifted the general discussion into realms not traditionally associated with design magazines. This added literary dimension has provided readers with a larger context in which to consider the achievements of designers and architects.*

On the following pages are excerpts from a wide range of authors who have written for Architectural Digest. *Novelists, poets, journalists, historians, they are among the most distinguished voices of the late twentieth century. With humor and sharp personal insight, each affirms the supreme importance of place in our lives.*



JILL KREMENTZ

KURT VONNEGUT

NO MATTER WHERE I AM, AND EVEN IF I have no clear idea where I am, and no matter how much trouble I may be in, I can achieve a blank and shining serenity if only I can reach the very edge of a natural body of water. The very edge of anything from a rivulet to an ocean says to me: "Now you know where you are. Now you know which way to go. You will soon be home now."

—The Lake, June 1988

JOKE: WHEN I EMERGE IN MY AUTOMOBILE from the Manhattan end of the Midtown Tunnel after a weekend in Sagaponack, where I have been treated by the natives with the politeness accorded to a member of an army of occupation, my windshield is smeared at once with something like library paste or worse by persons demanding to be paid for this service.

I say this: "It's nice to be home and among my own people again."

—Skyscraper National Park November 1987



WILL MCINTYRE

MAYA ANGELOU

MY LAST MARRIAGE WAS MADE IN heaven. The musical accompaniment was provided by Gabriel, and the angels were so happy ten thousand of them danced on the head of a pin. It was the marriage to end all my marriages. My husband had gone to architecture school and was a builder; in fact, in Britain, where he lived, he was called a master builder. We married in Los Angeles and he bought old homes and rebuilt them and sold them. We then moved to Sonoma County, where he found old houses in downtown Santa Rosa and refurbished them, returning a genteel, polished look to old Victorians and modernizing 1930s bungalows. After several years of rapturous married life we moved to Pacific Palisades, into a futuristic condo that had thrust its living room out over the California canyon with a daring and an insouciance usually to be found only in a practiced drunk pretending sobriety. There in that very expensive and posh settlement my marriage began to flounder.

—A House Can Hurt, A Home Can Heal, May 1994

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GIORGIO ARMANI
LE COLLEZIONI



The latch clicks and, finally, you're alone in this graceful little sanctuary. For a free guidebook to these and other, similarly so



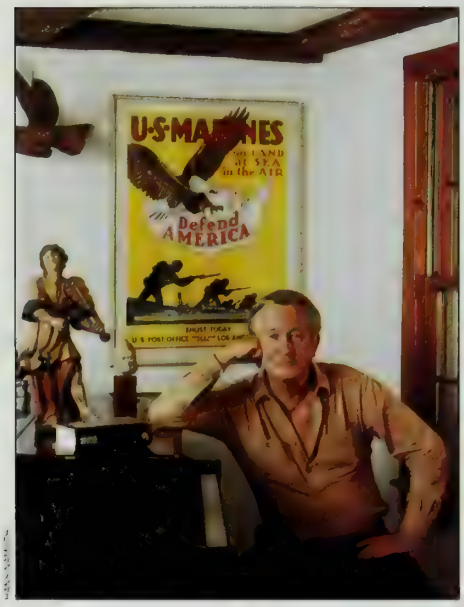
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John Fowles

I LOATHE BEING REMINDED THAT OTHER people do not live in a mess. I used to have a naive theory to explain this. It began with the notion that no one willingly lives in a state of disorder; therefore what causes it is lack of time and lack of money. If everyone were rich enough, we should all live perfectly organized lives; in flawlessly chosen and arranged rooms and gardens, all effortlessly expressive of our personalities, both public and private. Untidy pets, untidier children, undiscarded newspapers, unemptied ashtrays, unwashed dishes, undusted shelves, garden weeds—all the irritating chaos of ordinary life—would no longer exist.

—In a Mess, June 1987



William Styron

WHAT STRIKES ONE, THEN, IS THAT the homes—created by gentlemen for whom profit was a paramount concern—are so fastidious yet so sensuous in their elegance, so satisfying in terms of all those components that make up the nearly perfect human abode. And all of this took place on the breast of a raw and primitive continent whose often violent settlement began not many years before.

—Children of a Brief Sunshine March 1984

John Irving

A PICKET FENCE WAS THE ONE THING missing from my own house, and I added one this summer. It is an especially high picket fence, and the pickets are unusually close together. There are picket fences that are more decorative, and many that impose less of a barrier. But a picket fence, in my view, is no ambiguous, split-rail matter; it is not a see-through corral; it is no easy-to-climb-and-sit-on horse fence. It is a fence that originated with soldiering; however quaint its various forms, it is a stockade idea. In the seventeenth and eighteenth centuries, picketing was a form of military punishment. The offending soldier was made to stand barefoot on top of a picket, or a sharpened stake, balancing on just one foot with the opposite hand hoisted high above his head; when properly positioned on the picket, there was no way to ease the pain in the foot or the pressure on arm and wrist. There is no rest available in that position.

—Picket Fences, February 1986

M. F. K. Fisher

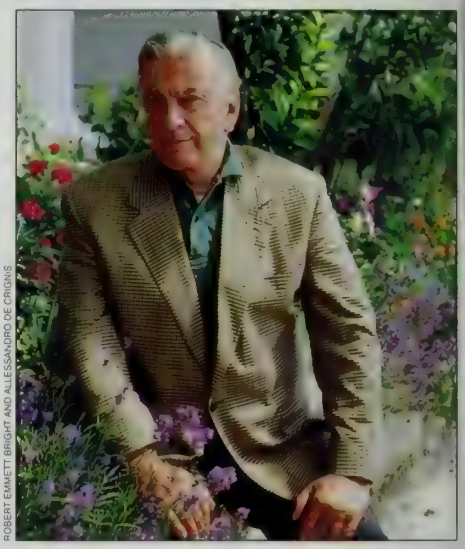
ANY PLACE OVER THE CALIFORNIA BORder would have done for me, from Oregon down through Nevada, Arizona and on south toward Mexico, locally known as Baja. I'd have preferred to be born in Mexico (Baja), of course, because I've always hated being pink instead of brown. That, my own mother assured me regretfully when I was about seven, was and is my fate. I am pink indeed and forever, and what is worse, I am not a Native Californian.

—Native Truths, May 1989

Peter Matthiessen

HONK AND FANFARE, MILD SPRING SUN, red-white-and-blue confetti fill my window at the Le Roy Hospital, a small "lying-in" establishment off Madison Avenue in the East Sixties, in celebration not of my arrival—a diminutive event of May 22, 1927—but that of the *Spirit of St. Louis* at Le Bourget field, far away across the unimaginable Atlantic. Within the fortnight as Lucky Lindy returns to a hero's welcome, I am bundled and trundled off to a milky, vegetative summer on Fishers Island. Even today that ocean coast off Suffolk County is my home, but like it or not—and I like it, more or less, having no choice—I am a New Yorker born.

—Old Hometown, November 1989



ROBERT EMMETT BRIGHT AND ALLESSANDRO DE CRIGNIS

Gore Vidal

QUESTION I MOST HEAR: WHY HAVE you spent almost a third of your life in this Roman apartment? I quote Howard Hughes. When asked why he had ended up a long-nailed recluse in a sealed hotel room, he croaked with perfect candor: "I just sort of drifted into it." That's almost always the real answer to everything. But there are, of course, a thousand other reasons. Although I have a house in the unfashionable Hollywood Hills, and my subject, as a writer, is the United States, I have never had a proper human-scale village life anywhere on earth except in this old Roman street.

—Sempre Roma, October 1985

Sir John Pope-Hennessy

THE LIGHT ON THE BUILDINGS ACROSS the river changes constantly, and at almost any time of year, save the high summer, it can give them a tone of

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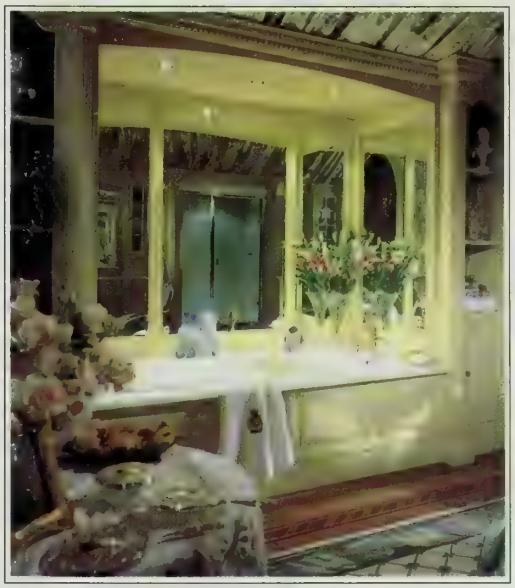
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VOICES OF THE TWENTIETH CENTURY

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Cuyp-like warmth. Nothing, to the best of my belief, has been written on the depiction of the sky in Tuscan art. After rain the sky lights up like a tangerine, but never from the generality of painters would one guess that this is so. Only for a brief moment in the second quarter of the fifteenth century did Masaccio, in the predella of the Pisa altarpiece, and Sassetta, in the predella of the *Madonna of the Snow* . . . recognize the existence of this phenomenon.

—Moving to Florence, October 1988

Ann Beattie

The photographs are the visual equivalent of the Sirens' whispered call, a vague seduction of sorts. You squint, accustomed to finding your way in a photograph the same way you find your way in the world, navigating by landmarks, noticing objects, detail. You stare, as if by deep thought the distance could be traversed. Meyerowitz is so convincing, the world he photographs so densely and subtly beautiful, that what might be ephemeral seems, as it can with Rothko, palpable: the movement beneath the paint; the mass behind the haze.

—Joel Meyerowitz: The Sirens' Call June 1988

Robert Stone

My mother and I arrived on the West Side in the late forties, when I was about ten. She had decided to pioneer the practice of single parenthood, which not even all of New York was ready for then. Though possessed of some personal charm, she made her condition no less unconventional by being subject to schizoid attacks and by having her bold solo move represented by me, a surly preadolescent male of no visible gifts. Together, the two of us had managed to fall out of the middle class into that enormous, half-penniless drifting déclassé mass that was so large a portion of the city then and seems since to have disappeared or been displaced or otherwise mysteriously subsumed.

—A New York Childhood, October 199

John Mortimer

My father was a barrister. In the 1920s and 1930s he specialized in divorce cases, so not only was I raised and educated on broken homes, but this strangely happy house was built on foundations of matrimonial cruelty, adultery, impotence and desertion.

—A Place for Memories in the Chiltern Hills, June 1988



DANIEL H. MINASSIAN

James Baldwin

I have lived in many places, have been precipitated here and there. The beginning of my life rather recalls a shipwreck, and the shipwrecked can find it difficult to trust daylight or dry land.

—AD Visits, August 1987

It is, also, a very old house, which means that there is always something in need of repair or renewal or burial. But this exasperating rigor is good for the soul, for it means that one can never suppose one's work is done. And perhaps I have reached the age at which silence becomes a tremendous gift, and the vineyard in which one labors a rigorous joy.

—AD Visits

Margaret Drabble

One can stand and gaze at the view where Coleridge first conceived *The Ancient Mariner*, or sit by the little moorland pond with its mossy grave where Wordsworth wrote *The Thorn*. A little further along the coast, one can follow the track that the person from Porlock took when he interrupted Coleridge in the composition of *Kubla Khan*. Walking up the steep hill behind Porlock, to the tiny church of Culbone, through deep-fringed grottoes, waterfalls, ferns, and rich cascades of luxurious falling foliage, one can see that the "deep romantic chasm" of Xanadu owed as much to the combes of Somerset as it owed to Oriental or opium-induced fantasy. Nothing could be more lush, more exotic, than the path to Culbone church. The dense woodland is occasionally pierced by glimpses of the sea, and when one emerges, a little breathless, on the top, in the more gently sloping green fields above the valley, the view is calm, rewarding, immense.

—In a Lost Corner of Somerset May 1988

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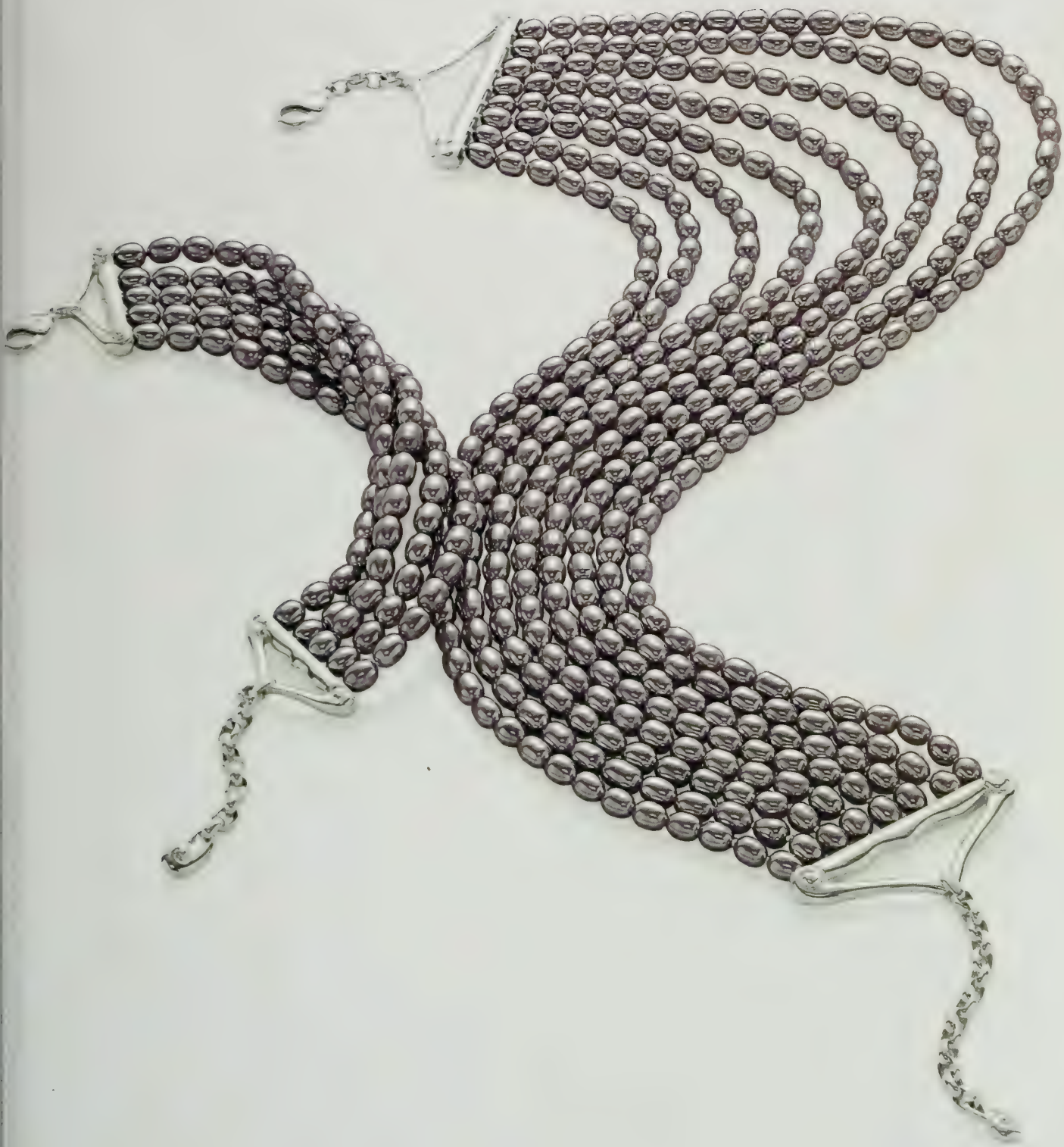


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Gay Talese

AMONG THE REWARDS THAT I HAVE RE-ceived, due in part to my residen-ial longevity, is the ownership of the ve-story brownstone that I first occu-ied as a single-room tenant, and in re-ent years, as I had the building rewired nd renovated without altering its Vic-orian character—and as I explored its ooks and crannies and pondered over ertain antiquated artifacts and memo-abilia left behind by erstwhile lodgers —I felt as if I had inherited a treasure hest of untold tales and a spiritual kinship with the strangers who once walked so familiarly up and down my staircase, and who perhaps paused dur-ng a Saturday afternoon long ago to hammer into the walls some of the now-rusty nails upon which I have hung newly framed prints of old New York.

—Chronicles of a Brownstone
November 1987



Louise Erdrich

DARK COLLECTED, POOLING IN BLUE shadows. An immense exhaustion assailed me. In the swan quiet of the evening, my bones hummed with sleep, with the need to stop. Cranky as a three-year-old, I nearly cried attempting to knock the balls of snow off the laces of my boots. And then the dark wind lifted behind us, and we were skiing the lake. We rode from the last light into a deeper blackness at the outer edge, just at the mountain's foot. The light was sere: blue, pink, mountain colors flooding into the lapped waves of snow. The snow itself was an opaque and perfectly contained shimmer and almost no movement, no effort, was required to glide over it. We rode the wind. The dark required trust in dark. At one point I feared moving on so quickly in the deepening lightlessness. But to shine a light into the darkness blinds you to anything but that which lies inside one narrow beam, while to trust your vision to the snow alerts you to a larger world.

—Snow Houses, December 1994

Annie Dillard

WHEN YOU BUILD A FANCY STUDY—A houselet—or add a room to your house, you lose the fun of the thing. A toolshed or a tent, like a tree house, lets you fool yourself into thinking you are not working, only playing. "Society's norms be damned," you tell yourself, "I'm on the lam." The world buzzes on without you; you have stepped aside from time. Like many writers, if I lose this sense of willful goofing off—no matter how dishonest this view may be—I dry up.

—Keeping It Simple, June 1996

A. Scott Berg

KATHARINE HEPBURN IS STILL LIS-tening to the song of life. She busily sifts through piles of scripts for a worthwhile role, but she sees mostly humorless depictions of rest homes and countless versions of *The Aspern Papers*, including, she complains, "a pornographic one." She writes every day; and she mans the hearth every night, entertaining a few dinner guests—anyone who fascinates her, from Martina Navratilova to Michael Jackson. "Say that she likes fireplaces," Hepburn says of herself, "because she's preparing to go to hell!"

—Katharine Hepburn, April 1990

Carlos Fuentes

AS THE SOUND AND SIGHT OF WATER take over, Legorreta invites us to remember yet another root of his tradition: the Arab oasis of Andalucía, the Alhambra where stone is constantly turning into water. The pools at the Montalbán house ripple: They catch the wind from the hills. They capture, also, the light: The pool is vertically protected by a hollow tower from which the source flows; this tower encases a patch of Magritte sky, which then becomes a small portrait of heaven.

—Architecture: Ricardo Legorreta
March 1987



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Julian Barnes

DESPITE LIVING IN THE SAME PLACE FOR nearly a quarter of a century, I lack any sense of having roots here. I admit no particular loyalty to the area, and I don't know anyone who does, or feels guilty at the lack of this emotion. Of course, I am content to live here, otherwise I would have moved (is this principle, inertia or fear?), but if asked what this contentment consists of, I—and doubtless most of my neighbors—would say that it largely consists of relief at not being somewhere else. "Somewhere else" is where schools are bad, traffic and crime worse, medical services more hazardous and parking impossible; where it's harder to buy organic vegetables, proper bread, fresh fish, decent olive oil and so on. Tenuous

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loyalties are produced if they are merely dependent on parking spaces and the availability of cold-pressed virgin.

—Out of Place, May 1997

Muriel Spark

But the fascination of a writer's house arises from a combination of the spiritual and the concrete. We know that out of that bleak rectory in Yorkshire came *Wuthering Heights*, *Jane Eyre*, *The Tenant of Wildfell Hall* and all the richly imaginative works of the Brontë sisters. We know that there in the Casa Magni, on the terrace, in the garden, Shelley wrote his last poems and filled the house with his febrile energy.

—Footnote to a Poet's House November 1985



JILL KREMENTZ

John Updike

Architecture confines and defines us. Our human world speaks to us, most massively, in its buildings, and a fiction writer cannot make his characters move until he has some imaginative grasp of their environment.

—Fictional Houses, January 1985

Every novelist becomes, to a degree an architect—castles in air!—and a novel itself is, of course, a kind of dwelling, whose spaces open and constrict, foster display or concealment, and resonate from room to room.

—Fictional Houses

Neil Sheehan

It is, I know, my irishness that helps make this land so precious to me. There are folk memories that are passed down the generations, and mine come from generations of landless Irish peasants who toiled for English landlords. To them, land was more than a source of life. It was pride and stature and respectability. It was redemption. My grandfather, who got off a ship in New York harbor a penniless man and struggled for the dairy farm on which I grew up, held this sense of his land. When I was a boy, he told me that the bank was once going to take it away from him because he could not pay his mortgage. He stayed up two days and two nights splitting firewood to stack enough to sell for the mortgage payment. At the end of that long, second night he had his farm. At the end of the night I have mine.

—A Farm at the End of the Night June 1998

John Barth

Bedouin, itinerant preachers and foreign service personnel know that it is not always necessary to love your fixed dwelling place, or even to have one, in order to be reasonably satisfied with your life. Same goes for your spouse: It may suffice not to dislike him/her if other areas of your life are gratifying enough. But if by temperament and circumstance you have an established house, spouse, or both, how much richer you are if you truly love them! The Barths of Baltimore and Langford Creek regard themselves as blessed in their marriage—but it is our misfortune to love the House That Got Away. Moreover, to love it still, at least as much as we did the day we lost it, back in 1973: a miscalculation for which we bid to remain forever unconsoled.

—The House That Got Away December 1985

Steven M. L. Aronson

At Shannon Airport I was met by a local chauffeur, a man with the pealing name of Liam Bell, who drove me in his lime Mercedes along a slithering snake of road past fields and open meadows until, roughly two hours later, we reached County Waterford. Just north of the town of Lismore we crossed a narrow, seven-arched bridge, the sun burst forth, and suddenly I saw, rising against the sky from a tree-covered cliff above the river Blackwater—all thrusting turrets and battlemented parapets—the far-flung, fawn-gray stockpile of stonework that is Lismore Castle. It was a sight of almost alarming beauty. It was—to borrow a phrase from that most Anglo-Irish of novelists, Molly Keane—Grimm's fairy tales gone mad in stone.

—A Taste of the Ducal Life at Lismore March 1990

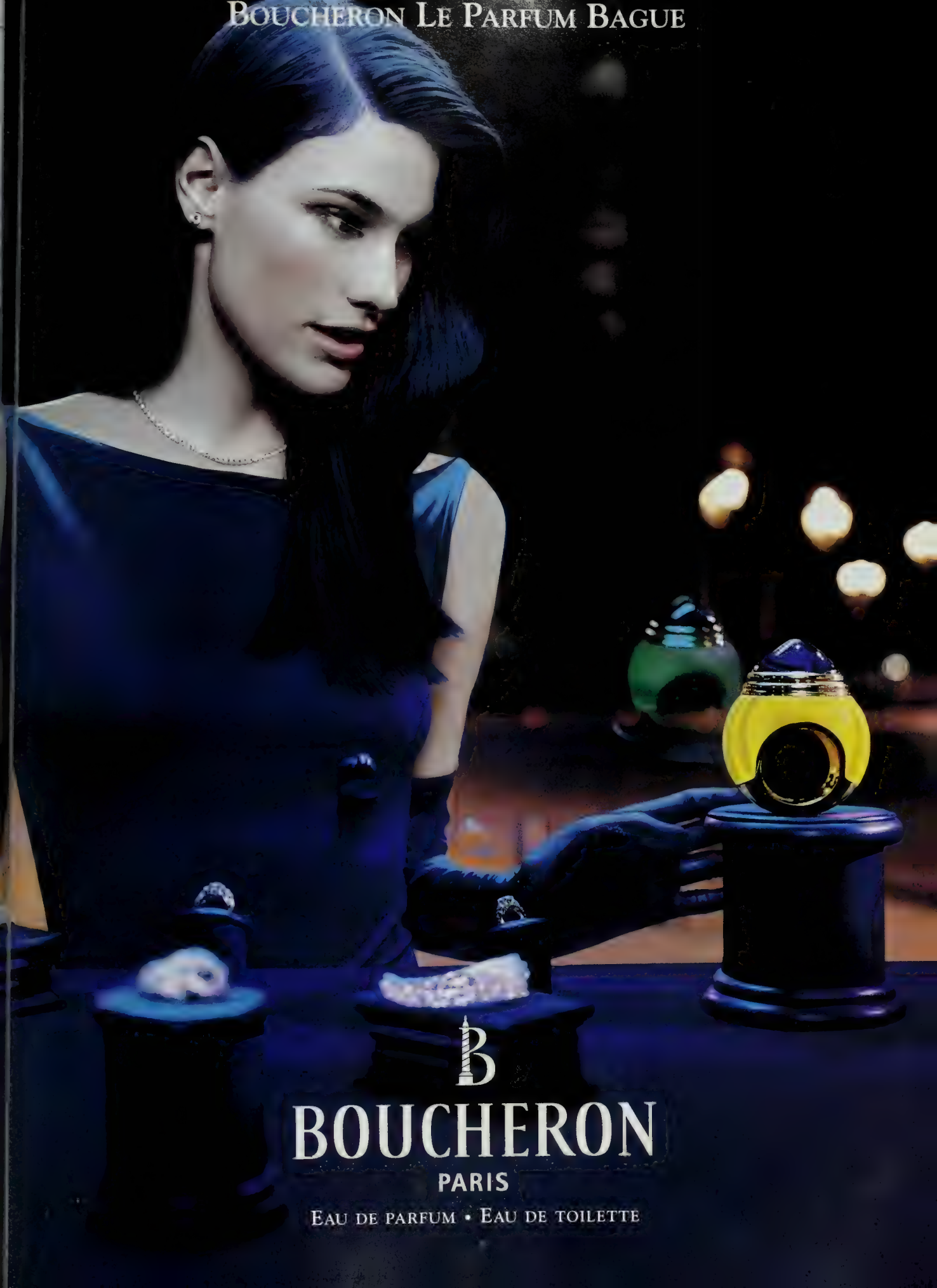


DAN FORER

Derek Walcott

I am not far from the utmost point of the cape, Point Du Cap, with its vertiginous, plunging cliffs and white water, emblematic cacti and that other expanse that swallowed history, the Atlantic, with the invisible but always subliminal shores of Africa. The wildness

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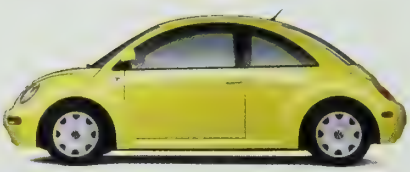












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and the width of that view is without dates. All our literature is based on that expanse that does not permit bases or structures: slavery, white convict labor, Indian indenture, that is what turns the pages of the past, that face-whipping wind on which a frigate bird balances. Where I live fed me, and I have tried to repay it. I hope and believe that my neighbors, the villagers of Gros Islet, fisherman and vendor, accept that repayment, the permanent debt I owe them, the smells that we share, the sunsets, the immense sadness and the tight sorrows that rise like gnats at dusk.

—Where I Live, January 1997

Edward Abbey

Navajo sand paintings are the most evanescent of art forms, destroyed by the very ceremonies that conjure their meticulous shapes on the bare floors of Indian dwellings. When they have served their ritual purpose, the rainbow colors and elaborate figures are scattered, returned to the brown sand of the earth.

—Art: Ceremonies in the Sand March 1986



ISOLDE OHLBAUM

Nadine Gordimer

I wonder if any other city in the world has been transformed as dramatically as Johannesburg in a short span of less than five years? Certainly I know no other city on the African continent that dashingly accommodates two totally different kinds of development simultaneously, two aesthetic elements that make up a physical sense of place. Down on the ground, in the streets, the city is a vast African market, another Lagos or Accra, the air spicily fatty with the odour of frying sausages, the sidewalks taken up with venders of everything portable and edible; and you can have your shoes resoled or your hair cut right there, if you pause. The crenellation of skyline above belongs to another aesthetic—and seems determined to keep up with its fashions, sometimes to ironic effect. The glass-skinned high rises I like so much because they are the megamirrors of both restless city life and the treetops, clouds, changing colours chameleon-like with the shifting glance of the travelling sun, are being outnumbered. The reflection in the mirror is déjà vu. It is being replaced by complexes with Futurist superstructures that seem to come out of Italian paintings of the thirties, but also by giant dollhouse malls bearing Postmodern twiddly valances and turrets which echo the early Frontier-style buildings that featured such embellishments and were demolished to make way for the Bauhaus–Mies van der Rohe–Corbusier period now being demolished for the Postmodern…Nostalgia? If so, it does not express the sense of this place, now. Who's looking back? Perhaps the "new styles of architecture" appropriate to the down-to-earth present are only humbly the kinds of structures that could best provide roof and walls for the thousands of our people existing in the plastic-and-cardboard of squatter camps.

—The Face of Home, October 1995

David Guterson

The house of my childhood, in the north end of the city, stood close to dairy farms, blackberry brambles, deep ravines and remnants of the forest that had once been everywhere. The poet Gary Snyder, who was born twenty-six years before me and grew up in a tar paper house not far from mine, remembers north Seattle as "the aftermath of a giant clear-cut," a place of cedar and Douglas fir stumps, blackberry, madrona and cascara. I, too, recall enormous stumps, vestiges of the old forest, in certain backyards and blackberry thickets overrunning the train tracks along Lake Washington.

—Seattle's Son, December 1998

Judith Thurman

For all his pragmatism and substance, there's an impious glee to Malcolm Forbes. It's embodied in his model fleet; in the imperial golden egg that comes apart like a toy; and in the imperial portrait of him that hangs in the lobby of the Forbes headquarters, and for which he posed in his balloonist's jumpsuit—as if to say, "My real enterprise is to defy gravity."

—Forbes Trinchera Ranch, June 1988



ROBERT PISANO

Thomas McGuane

Montana has also had a literary flourishing in recent years, prompting a subtle if hilarious turf war mirroring the real struggle for the land. In general, the factions are formed of the writers who look to the regionalist past of Montana for their inspiration, by and large professors, and of the writers whose inspiration comes from contemporary life in Montana and elsewhere. The first group thinks of the second as

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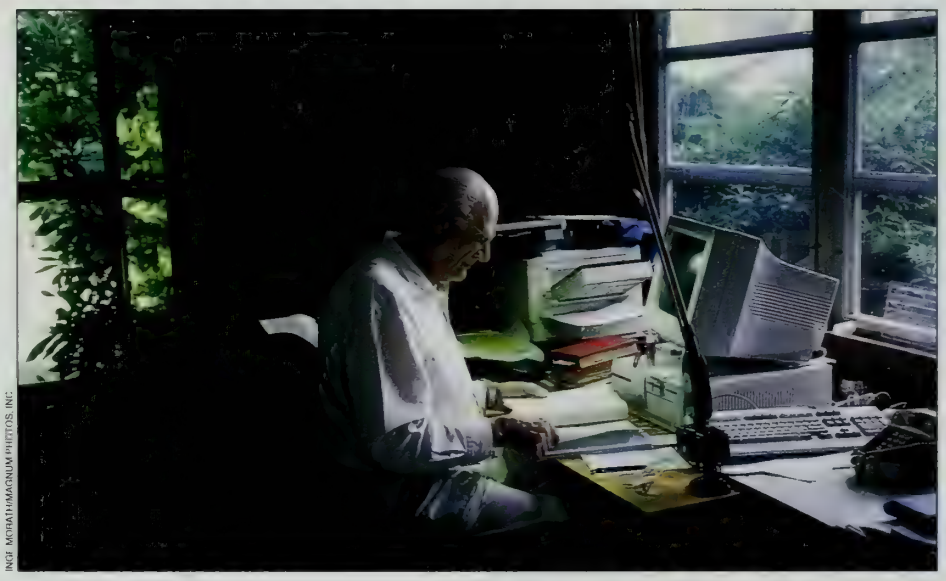


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Hollywood types responding to a vogue for the New Rugged, while the second group sees the first as nostalgic and boring. There are also the adventure-naturalists, who vary principally in the side of the hyphen on which they place their emphasis. The women perceive the men as a fishing club, while the men, in imitation of national models, search for the wild man within. Out of this rich stew comes a wonderful volume of work, every year. And viewing it at all genially, one must be grateful.

—Some Notes on Montana, June 1992



INGE MORATH/MAGNUM PHOTOS, INC.

Arthur Miller

The house looked blinded, the victim of an attack by a wild maniac who had thrown everything out the windows. Piles of bedding, window frames, doors, broken glass, lay vomited out on the front lawn. The garage was stuffed with burned couches, chairs, cushions, trunks; piled high with boxes, which turned out to be filled with books, an old pipe rack hung from a lawn mower handle, a couple of partially burned dolls, steel file drawers with their contents obscenely displayed. The fire department did a fine job saving paintings and anything else that could be quickly moved outside, but my mind said to forget it all, truck the whole mess to the dump.

—Thoughts on a Burned House
November 1984

Gerald Clarke

It was thus not just a house but a romantic vision of what home was meant to be. And like the studio art directors of the thirties and forties, Garland identified that platonic ideal not with the sun-drenched houses she saw around her in California but rather with the Christmas-card images of New England, where, as everyone who had ever been to the movies knew, there was always snow on the ground for the holidays and, inside, happy families drank hot chocolate around a fire. The Bel-Air house, with its warm brick exterior, its covered front porch, its rustic shingles and its understated dormers, almost looked as if it had been transported from Connecticut.

—Judy Garland, April 1992

William Trevor

In Ireland, where stories of any kind are particularly valued, they are often decorated, bits and pieces added to make them worthy of a hearing. Paddy Lyndon's insistence that a night's sleep had never been taken by anyone beneath Mr. Fuge's roof may or may not be a fact. But certainly it can be said that people never lived beneath it for any length of time. You sense that about a place: you feel no ghosts. When, as a child, I first knew this deserted house, I imagined a past for it, because that is what houses have. I heard the chatter of voices, doors banging, the splutter of oil lamps and their homely smell. There was dancing in the rooms I could not see, and furniture polished every day, fires lit in winter. Tennis was played before the lawns became a meadow, traps and carts went up and down the avenue. There were picnics on the banks of the stream that made the glen, and people bathed from the house. Shrimps were netted in the rock pools. Now and again a postman called.

—Mr. Fuge's Dream House, May 1995

Nancy Collins

Though I trusted my ability to ask questions, I had no faith in my ability to decorate. I secretly longed for a nest but had no idea how to create one. I knew I could never look at a pillow and imagine a room, finger some fabric and divine a bed. I told myself I was visually challenged. Though I could remember everything Jack Nicholson told me, I had no idea what kind of chair he was sitting in when he did.

—A Nomad Journalist Discovers Domestic Bliss, March 1998

E. L. Doctorow

On nights of fog you see it best. Look south, over lower Manhattan: A heavy fog works its way down through the architectural strata. First, the World Trade Center disappears, then the fifty- and sixty-story office buildings of glass, then the early-twentieth-century stone Woolworth Building... story by story the skyline blacks out, modernity deconstructs, and all that is left is the nineteenth-century city. Its grandeur is ground level. You can walk down Greene Street, in the fine mist, past the iron fronts, and know that this is the city that Melville saw.

The nineteenth is quietly with us in all sorts of fogs and dreams. Perhaps it is, after all, a ghost city that stands to contemporary New York as some panoramic negative print. It is reversed

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VOICES OF THE TWENTIETH CENTURY

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in its lights and shadows, and its seasons are turned around. It is a companion city of the other side, some moral hologram generated from an unknown but intense radiation of historical energy and randomly come to imprint on our dreaming brains.

—Nineteenth New York
November 1992



JIM MCHUGH

T. Coraghessan Boyle

To live in Los Angeles is to be a prisoner of the light, eyes shrouded behind twin panels of smoked glass, ever denying the golden blister in the sky. In summer, the light slashes at you, burnt into pink stucco, leaping up from the pavement and exploding from the limitless fields of chrome and safety glass. Who says the sun is dying? Who says we have but a mere five billion years? No problem here. You pray for the autumnal equinox, and then the light is something else—not nearly as pale as it is in the East and North, but less ripe, less golden, than in its vernal manifestation. It gets dark at six, and then, with the expiration of daylight saving time, at five. The night sky is yellow, and it contains thirty stars.

—California: The Hierarchy of Light
May 1991

Jane Smiley

I think maybe the dream house idea was the last unrealistic fantasy I gave up. The dream career, the dream husband, the dream children, all turned out to be specifically themselves, often wonderful, sometimes maddening, always real. No dream I ever had when I was young of my future family was nearly as interesting as they have turned out to be. Now here I live where I've ended up, down in the valley rather than up on the mountaintop, on three acres rather than thirty, surrounded by furniture rather than "pieces," listening to the forced air blow through the pipes rather than feeling the radiance shine up through my feet. One dog is sacked out on the carpet, the other is coming in through the sliding door from the deck. It's Sunday, and things could be a lot tidier around here. I know that when I get up and go into the kitchen, teens foraging for breakfast will have left *every* cabinet door open. All of this is thoroughly real and thoroughly OK. The fact is that the house where these moments come together is the best dream of all, the one you never knew you were going to have.

—Dream House, November 1997

Anthony Burgess

The history of painting is a record of a fight against fantasy and an eventual submission to it with Impressionism, Vorticism, Cubism and Surrealism. The roots of all these are to be found in Arcimboldo, who left reality to God and did what human beings have to do—submit to distortion and make a glory out of the submission.

—Giuseppe Arcimboldo, March 1988

Alice Hoffman

When a marriage goes sour, the house is often the first casualty. At first there's simply not time or energy to stop bickering long enough to sweep the porch steps. And later, when the rainwater begins to seep into the wood and the steps need repairing, there's inevitably a standoff: Who will give in first and fix them? Who has enough faith in the future to phone a carpenter? Who even cares? And in the end, when the furniture has all been moved out and the possessions divided, when the real estate agent unlocks the door to let you inside, it doesn't matter how long the house has been vacant. Clearly, no one has lived there for a very long time.

—It's a Wonderful House
December 1993

Calvin Trillin

Last spring, I discovered that a young man I know—a young man who had lived his entire life in Manhattan—had never been to Chinatown. I was flabbergasted. The young man in question—I'll call him Trevor, since that has always been an underutilized name in New York—grew up on the Upper East Side, so it wouldn't have surprised me at all to find that the cultural opportunities offered him had been rather narrow. But never been to Chinatown! I hardly knew how to respond to a case of deprivation that, to my mind, bordered on abuse. Trevor was eighteen—too old to place in a decent foster home.

—Chinatown: One Man's Meat
November 1989



PETER FREED

Jamaica Kincaid

The surprise, the shock, of winter has become to me like a kiss from someone I love: I expect it, I want it and yet, Ah! For it holds the expectation of pleasure to come: spring, but most immediately the arrival of catalogues with their descriptions and illustrations of the familiar (*Achillea, Campanula*) desperately attempting and actually succeeding in sounding like something new, something you must order

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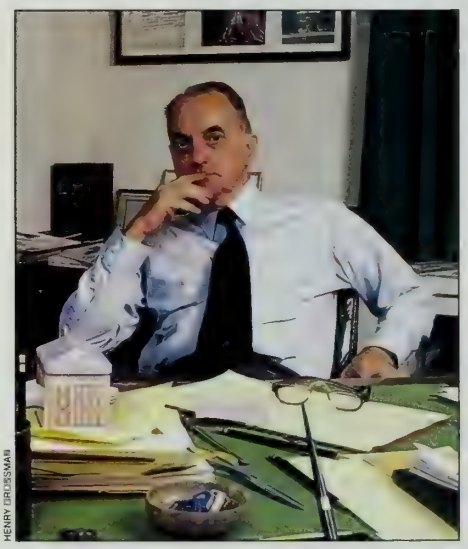
NOUVEL ELDORADO

Catalog photo: architectural design by Constantin Chrysicopoulos

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right away even as it lies outside in your garden, dormant. You can imagine its roots, tight and stilled beneath the ground, if you just look out your window; it is building up resources to emerge with a vigor (in the seemingly fabled spring) so frightening you secretly consult your memory on the one-through-four steps of dividing plant material.

—On Seed Catalogues, May 1998



HENRY GROSSMAN

Louis Auchincloss

The terrible year-round hunting season for landmarks, once a phenomenon of urban life, has never been the rule in the financial district. For some blessed reason downtown monuments have not been doomed to the fate of the passenger pigeon and the whooping crane.... And the greatest landmark of them all, that Gothic cathedral of commerce, the Woolworth Building, cleaned and restored, puts both World Trade Center towers to shame, like the goddess of youth, Freia, in Wagner's *Rhinegold*, ogled by the ugly monsters Fafner and Fasolt.

—Reflections on Wall Street November 1987

William F. Buckley, Jr.

Paradoxically, at southern island the social impulse is most pronounced. There, in candlelight, they receive their guests, and it is said that laughter dominates those evenings: that and the running sea that surrounds them. When time comes to close the evening there is no dearth of plausible reasons to close it: The fog may be coming in; the little motorboat can't be delayed any longer, for the operator of it must get home. And so they all walk, or ride in the Jeep, the quarter-mile to the little dock, and the Wyeths go back to their quite extraordinary house.

—Betsy and Andrew Wyeth in Maine June 1986

Paul Goldberger

Arata isozaki darts calmly about the Four Seasons restaurant in New York, greeting Philip Johnson at one table, a celebrated publisher and art collector at another, a journalist at a third—Darts calmly? No one can dart calmly. But Isozaki can, and does. He moves about the room with a rapid, easy grace, utterly determined and yet altogether relaxed. And in an instant, before he has even taken his own seat, it is apparent how perfectly Isozaki blends Western ambition with Japanese serenity.

—Profiles: Arata Isozaki, March 1989

Carrie Fisher

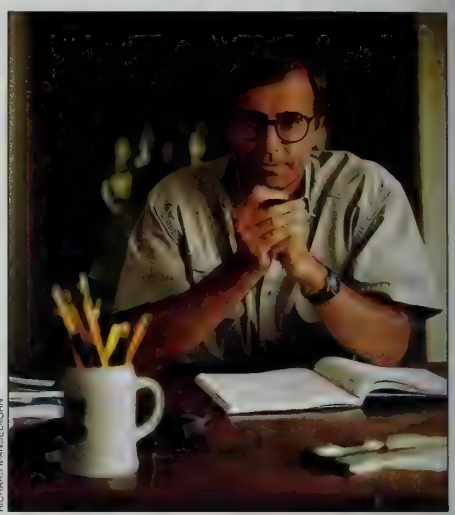
As a kid I had a fantasy of how normal folks lived. By normal I mean non-show-business, non-celebrity, *other*. Somewhere off the beaten track of the celebrity map. Father Knows Best Land. So this, then, is my childhood idea of real life. My house is my fantasy of real. A Hollywood kid's idea of non-Hollywood living.

—The Insight Chaparral, June 1988

Frances FitzGerald

From a distance the house seems to float, weightless as a dream castle, in the dark sea of vines. People stop by the roadside to stare at it, perhaps thinking it will vanish in the blink of an eye. Possibly there is something magical about the hillside. According to Maori legend, Te Mata, the peak behind it, is the birthplace and grave of the last chief of the coastal plain, and for the Maoris of this region it is the center: the place of origin and return.

—Architecture: Ian Athfield January 1987



RICHARD MANDELKORN

Paul Theroux

Several things struck me about Neutra. He was an accomplished artist—a rapid, accurate and elegant freehand sketcher who always had a camera and sketchbook with him and who made elaborate notes. He said he was always at pains in designing any building to give an illusion of space, and this intention may well have been motivated by his physical need for space. He struck me as intensely claustrophobic: One day his simple inability to unlock the door to my little car had him shrieking highly accented obscenities. What impressed me most in Neutra's study of architecture was his practice, if offered a commission to design someone's house, of living with the family for a period—long enough to discover their habits, their anxieties, relationships and needs.

—Imagining Hill House, December 1989

If I had grown up in such a house, and if it had stayed unspoiled, I would have been tempted back to it. And yet there remains a great problem for anyone who inherits an estate: the spouse. The spouse of an heir or heiress inevitably becomes a prisoner or a passen-

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VOICES OF THE TWENTIETH CENTURY

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ger—a captive in any case. Once I wished I had a family house passed down to me; later I was very glad there was none, and I began to see that such a thing would be a terrible burden.

—Imagining Hill House

Elizabeth Lambert

The charm of beatrix potter's art is the charm of the particular: Every animal was in her nursery or in that farmyard; every scene—indoors, out in the hills or in the village—was taken from something she knew.

—Beatrix Potter, June 1988



JIM MCHUGH

E. Annie Proulx

Sometimes in the course of our lives we enter unknown territory for the first time and recognize with a jolt that at last we have come to the true place. On my first trip to Newfoundland more than ten years ago, within half an hour of setting foot on the island I knew that the Great Northern Peninsula was a place of deepest personal significance to me. I felt a supernatural alertness to the landscape, an anxiety that it all would disappear if I slept, an eager curiosity about the people who lived here and the fateful hand of history that had seized the island's shoulder so many times. I wanted to live in this place, if only for a few months of the year.

—House Leaning on Wind
October 1997

Susan Cheever

If the muse of twentieth-century American literature had a country house, it would be the late-Victorian stone mansion called Yaddo at the top of a piny Adirondack ridge in Saratoga Springs, New York. Established as an artists' retreat in 1926, Yaddo is where Theodore Roethke took walks across the sloping lawns with William Carlos Williams. It's where Elizabeth Bishop arrived for a love tryst with Robert Lowell in 1949, only to find that Lowell was going to marry Elizabeth Hardwick, where Eudora Welty and Katherine Anne Porter shared a chicken dinner on the baronial carved table in the great dining room, and where Henri Cartier-Bresson just missed running into Truman Capote.

—Historic Houses: Yaddo Artists' Colony
August 1996

J. P. Donleavy

Tucked away in the corner of its little park is Farm Street Church. I enter the secular peace. And stay awhile. Before I go to gently click my heels on the white-tiled interior peace of Claridge's, past the hotel's sweeping staircase that ascends to pampering comforts above. Behind a pillar in a corner, I sip a pale cold glass of champagne. And think back across the Irish Sea. To the Joyce-haunted train station of Mullingar. Its granite walls and bow-fronted windows facing east. It is night now across the lonely darkness of the Bog of Allen. Where only a train's ribbon of light may pass. Wheels throbbing on the iron rails. Ferns at the foot of the green walls of ash trees wave along the track. Somewhere out there in that sad obscurity. Where another author's mind did dwell.

—To London from Mullingar
November 1986

Richard Ford

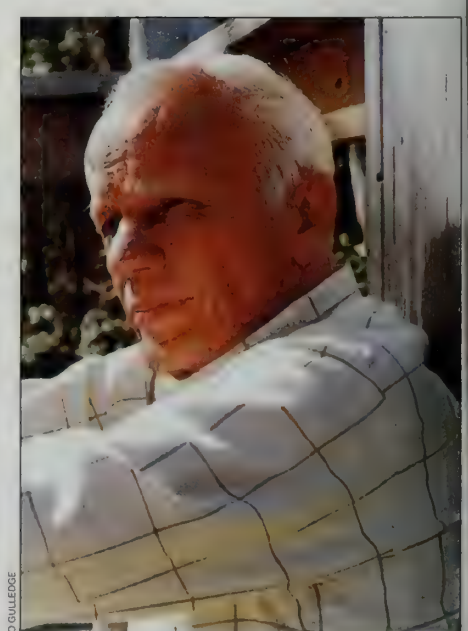
Montaigne's owner ever since those more punctilious times has been Mary Louise Goodrich, a plain-talking, stylish woman who is precisely whom you'd like to have answer her ow door in a house like Montaigne. But no whom you'd expect. She is a pretty, viva cious, yet exacting woman for whom th day really hasn't enough hours. An there's an engaging sense about her tha it's good fortune that brings your inter ests into congruence with hers.

—Montaigne's Invitation to the Pas
July 198

George Plimpton

As neighbors we have a distinguished novelist and his photographer wife, equally distinguished, on the ocean side, and on the other a farming family who work the twenty acres o fields that stretch unbroken (for the time being) down to Sagaponack Pond. Both are within shouting distance. My friend the author Peter Matthiessen, who lives down the street, tells me that the earliest settlements were organized with the house lots always within "shouting distance" as a protection against Indians, wolves, pirates and so forth.

—Literary Lair, June 1987



JO GULLEDGE

Walker Percy

Children notice things first, people later. People are to be dealt with, accepted, pleased, gotten along

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River School because they loved the valley and painted it in its ever-changing light. Other novelists followed Washington Irving: Edith Wharton knew the luxurious houses built by the "upriver rich," as the late-nineteenth-century magnates were called, and she sent Lily Bart, the ill-starred heroine of her strongest novel, *The House of Mirth*, to begin the downward spiral of her career in a splendid house that is still there today.

—Historic Houses: Hudson Valley Legacy
April 1991



Czeslaw Milosz

Happiness experienced in childhood does not pass without a trace: The memory of ecstasy dwells in our body and possesses a strong curative power. As a young man I was somber and tormented; I showed a considerable talent for gathering wounds and bruises. Perhaps this was simply my line of fate, yet time and place might have had something to do with my depressive predisposition. In the thirties the Central European–Baltic area carried in its air premonitions of the crimes to be perpetrated. To the east, in Soviet Russia, millions of "class enemies" were toiling and dying in the so-called corrective labor camps. I was twenty-two when neighboring Germany voted Hitler into the position of absolute ruler. A few years later the mass murder committed at his orders horrified humanity.

My religion and philosophy were marked by a dark vision, and I was inclined to believe that the universe was created as a result of a comic catastrophe, perhaps by Satan himself. Brought up a Roman Catholic, I felt the attraction for the old Manichaean heresy. It suited the time when, to use the expression of Emmanuel Lévinas, "God left in 1941." The poetry I wrote before the war and later in Nazi-occupied Poland would have been utterly without hope if not for my awareness of the beauty of the things of this earth, and the beauty was incomprehensible, as it coexisted with horror.

—My River, May 1998

Tony Kushner

When we were children, my sister built a clubhouse in the woods with her best friend; my best friend and I agitated till our parents built one for us, and then we decorated it. One creates the illusion of beauty as a buffer against buffeting winds. One might not care to *be* São Schlumberger, but one can still dream about wearing her Chanels and her Lacroix and possessing her taste-beyond-taste, and even

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MICHAEL TAYLOR

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having one's friend rechristened, for a very little while anyway, Loulou de la Falaise; in dreams one can inhabit that outlandishly pricey shelter without losing any of the essential particulars of one's own grittier life.

—On Beauty and Ambivalence
November 1995

Susan Sheehan

Last december, as I was walking up the block to the mailbox with the cat, I saw a For Sale sign at 4545 Klingle. It was the last house on the block that was owned and occupied by someone who was here by 1966, someone who is older than we are. On the walk home I couldn't help thinking that in thirty years I have gone from being the youngest woman on Klingle Street (I was in my late twenties when we moved here) to the oldest, and that I have already lived at 4505 Klingle longer than I have lived anywhere else, or will ever live anywhere else again.

—Thirty Years on Klingle Street
December 1997

Michael Frank

Like many performers, Mae West was a mixture of show-off and recluse, a personality at once calculatingly public and insistently private. These two facets of the actress's nature were reflected in her home and the life she led there—not in any balanced way but, like nesting boxes, one hidden within the other.

—Mae West at the Ravenswood
April 1994

David Mamet

The days will come and the days will go. I will or will not be there to see them, and I hope my children will have the diversion of looking at the house and wondering how we could have persisted in considering it new when it had become, any outsider could see, aged and used long, long ago.

—Restoration Drama, February 1997

continued on page 70

CHRISTOPHER NORMAN



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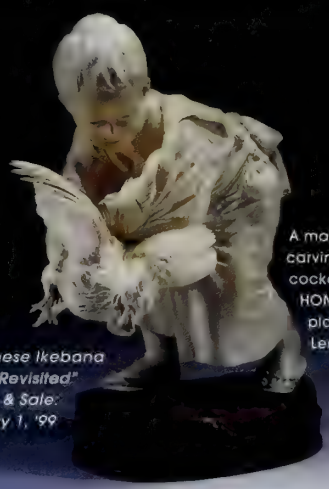
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VOICES OF THE CENTURY

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JEFFREY SIMPSON

FROM ITS FOUNDING UNTIL THE 1920S, Chautauqua's summer program was a forum for the nation's growing cultural community. Among its distinguished speakers was Theodore Roosevelt, who characterized the town as "typical of America at its best"; it was home to America's first book club, the Chautauqua Literary and Scientific Circle, which by 1920 had a membership of three hundred thousand. And it was in Chautauqua that Thomas Alva Edison married co-founder Lewis Miller's daughter, electrifying—literally—the town's grand new hotel, built in 1881 and ambitiously named the Athenaeum. President James Garfield may have summed up Chautauqua's widespread appeal when, during his visit in 1880, he said, "It has been the struggle of the world to get more leisure, but it was left for Chautauqua to show how to use it."

—Chautauqua, June 1986

JOHN ASHBERY

IF I'D KNOWN THE FINANCIAL PITFALLS that lurked behind the modest purchase price of the house, I would never have bought it, which would have been too bad since I now feel very much at home there, even though I'm still what the locals call a "weekender"—anyway, a long weekender. Upstate New York is where I was born and raised, and though that part of it is two hundred and fifty miles west of where I am now, there is something familiar about the land and the cadence of people's voices that perhaps amounts to "roots." And New York City, where I wanted to be when I was growing up and where I'm still based (I find it easier to write amid the distractions of the city than in the country, where there are so many more interesting things to do, like buying a pumpkin or looking at leaves), isn't far away. So I feel I've successfully collaged two nostalgias—that of the metropolis I never knew until I was an adult and that of the country where I spent my childhood. And nostalgia, if it isn't good for anything else, seems to elicit poetry.

—The Poet's Hudson River Restoration June 1994 □



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LEGENDARY FIGURES IN THE WORLD OF TASTE

PAULINE DE ROTHSCHILD, COCO CHANEL, CHARLES DE BEISTEGUI...

Personal style is innate. When it reaches a certain level of brilliance, however, it is also remarkably influential. Architectural Digest *has featured some of the century's great style leaders, people whose unique vision came to define a way of looking at the world. While none of the sixteen figures presented here were professional interior designers or architects, each had a distinct impact on the visual culture of his or her era. And in one way or another, each has contributed to our contemporary sensibility.*

There are influential figures today, of course, but often it takes the perspective of decades to identify those whose personal style will leave a lasting mark. One hundred years from now, no doubt a new list of style leaders will leap from our pages.



ESTATE OF RUSSELL LYNES; LINDA HYMAN FINE ARTS

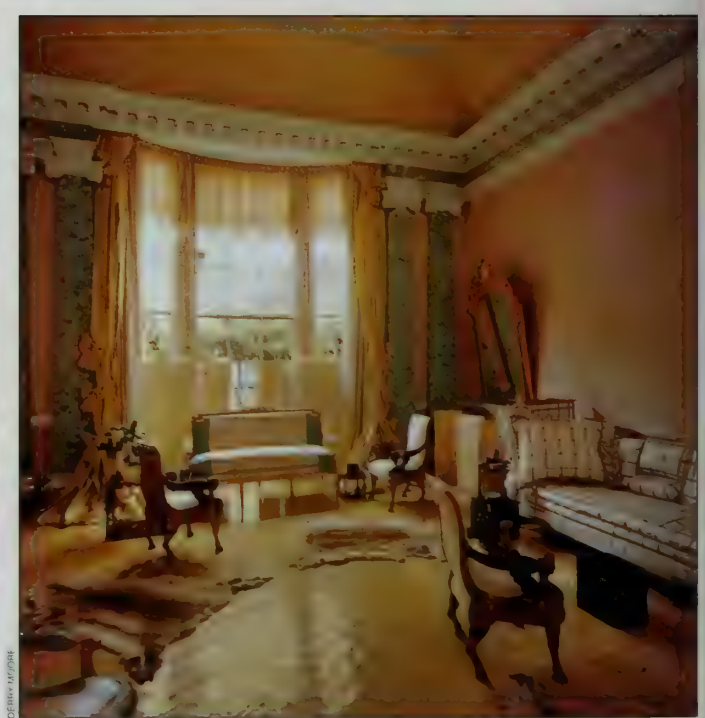
PAULINE DE ROTHSCHILD

When she was a Baltimore debutante, Pauline Potter (1908–1976) told her lifelong friend Billy Baldwin that "when a girl is married, she must go to live in New York. And after that, she must live the whole rest of her life in France, married to a Frenchman." She did just that. The clothing designer, who worked first in a friend's Manhattan salon and then for Hattie Carnegie, married Philippe de Rothschild in 1954 and became Baroness de Rothschild, the chatelaine of Château Mouton (below left). For rest she would go to her John Fowler–designed London apartment (below).

She gained fame as a hostess and a woman of great style. George Platt Lynes, who shot her portrait (left) in the 1940s, summed up her life when he said, "She is the ultimate aesthete."



HORST



DEREK HYDE

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continued from page 74

Roderick Cameron

As a friend of such tastemakers as Tiffany's Van Day Truex, interior designer and travel writer Roderick "Rory" Cameron (1913–1985) circulated in heady social circles. Although he created many houses, his most celebrated was the villa at St.-Jean-Cap-Ferrat (right, in a Jean Marc Winckler painting) that he remodeled with his mother, Lady Kenmare, in the 1940s. La Fiorentina "was considered by everyone who saw it to be about the chicest house in the world," wrote Mark Hampton, who observed that Cameron's "taste in architecture, objects, and gardens was for strong design with a deceptively plain appearance that belied a love of rich luxury." The house had a profound impact on David Hicks, among other designers.



GRAPHIC PHOTO-PARIS/COURTESY MR. AND MRS. HARDING LAWRENCE



DERRY MOORE

How did Cameron (left) explain his style? "Having studied the history of art... I suppose I have a good grounding," he said. "But it is more than that. I am often surprised at how I know things by instinct.... For me it's the details, the ways people arrange things, that give the real atmosphere."





LOUISE DAHL-WOLFE/COURTESY STALEY-WISE GALLERY

Coco Chanel

Coco Chanel (1883–1[illegible]) "with a black sweater and ten rows of pearls, revolutionized fashion," said Christian Dior. The creator of the modern woman made short hair chic, taught women to wear costume jewelry and gave her name to a classic suit. She influenced interior design as well. "An interior," she remarked, "is the natural projection of one's soul, and Balzac was right in giving it the same importance as to dress."

In her private apartment at the House of Chanel (above and above left), which she described as "the only place where I've felt truly happy," she lived with her cherished objects, whether they were valuable or not. "Some people think luxury is the contrary of being poor. It is not. It is the contrary of vulgarity." She felt that "fashion passes, style remains."

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CHANEL
ALLURE
ALLURE
THE IRRESISTIBLE FRAGRANCE FROM CHANEL
NEIMAN MARCUS • BERGDORF GOODMAN

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MAX ECKERT



MAX ECKERT

Consuelo Vanderbilt Balsan

Whether receiving guests at Blenheim Palace as the duchess of Marlborough or giving parties as the bride of her second husband, Colonel Jacques Balsan, in France, Southampton, New York, or Palm Beach (above), Consuelo Vanderbilt Balsan (1877–1964) was unfailingly an impeccably dressed and gracious hostess. She gave her life over to philanthropy, a family legacy.

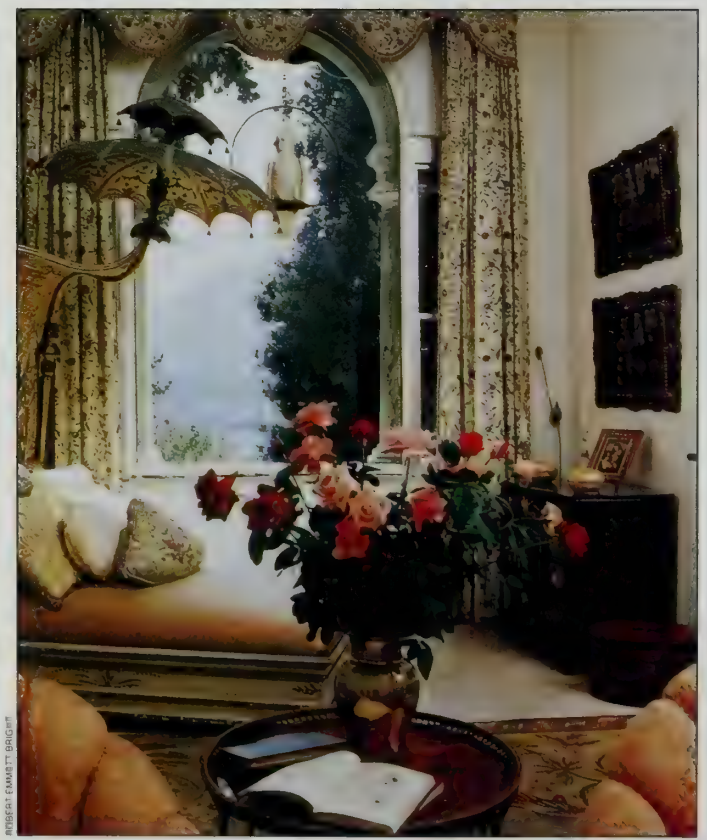
Considered one of the most beautiful Vanderbilt women, she was always in the public eye and much emulated. As testimony to her fame, she had her portrait painted by such artists as John Singer Sargent, Giovanni Boldini and Paul-César Helleu (right).



CECIL BEATON/COURTESY SOTHEBY'S, LONDON

Mona Williams Bismarck

Born in 1897 in Kentucky, daughter of a horse trainer, Mona Strader would grow up to become one of the most glamorous international figures of the 1920s, 1930s and 1940s. She first drew acclaim during her marriage to tycoon Harrison Williams and entered the highest levels of New York society. Named the best-dressed woman in the world in 1933, she later was a private client of noted couturier Balenciaga. Such was her fame that Truman Capote used her as the model for Kate McCloud in *Answered Prayers*. After her husband died, she wed longtime friend Count Edward Bismarck, grandson of the Iron Chancellor.



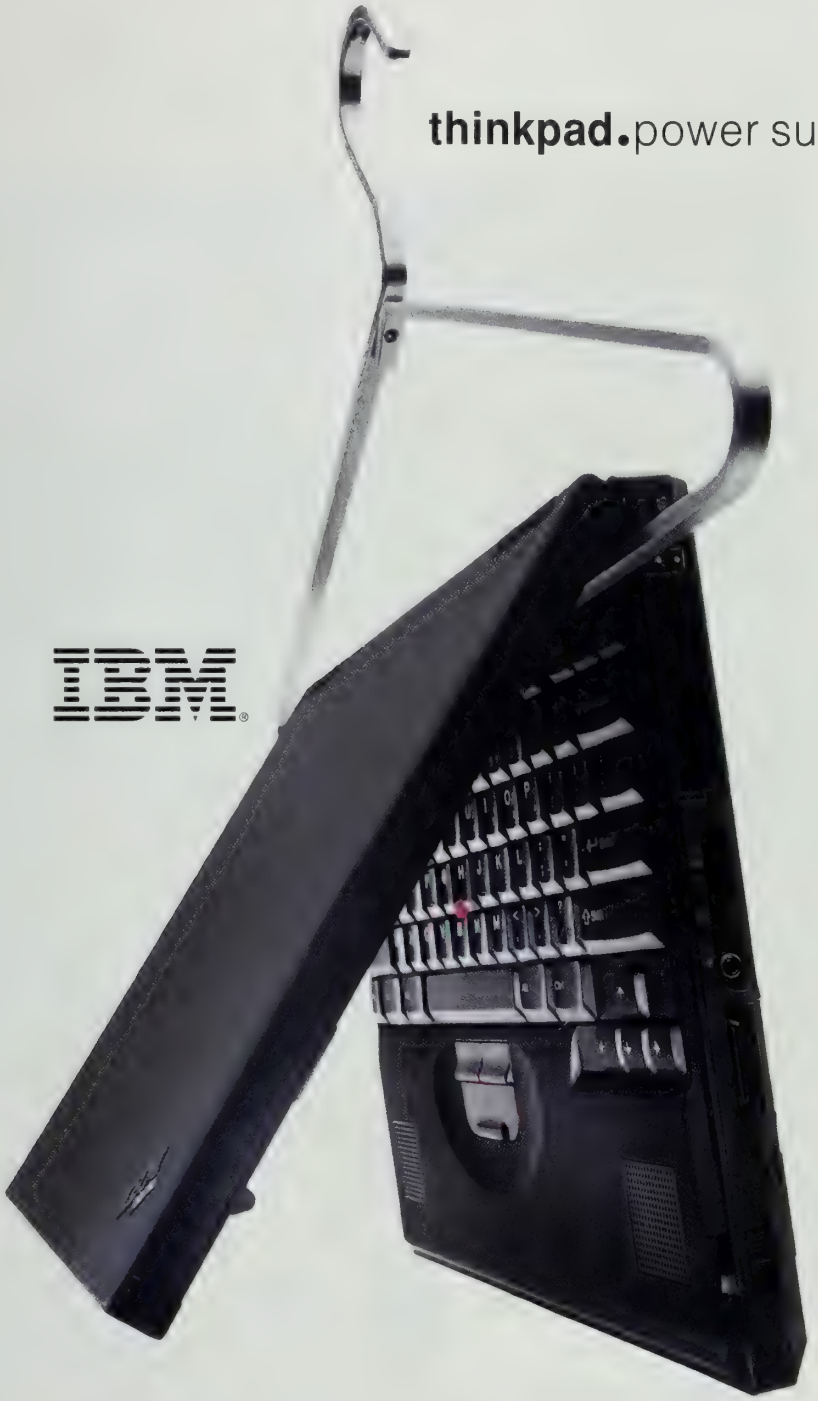
ROBERT EMMETT BRIGHT

Although Mona Williams Bismarck (far left) lived in residences in Palm Beach and on Fifth Avenue, for which Syrie Maugham designed the first all-white drawing room in America, her passion remained gardens, an obsession indulged at Il Fortino, her Capri estate (left). She bought the property in 1936, and through the years it grew to contain seven houses. After her death in 1983, their contents were auctioned off and the land subdivided. A way of life was over. As Stanley Barrows once wrote, lamenting the passing of the grand manner after World War II, "There are few perfectionists left, such as Mona Bismarck was."

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LEGENDARY FIGURES IN THE WORLD OF TASTE

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Charles and Marie-Laure de Noailles

In 1923 Viscount Charles de Noailles (1892–1981) and his bride, Marie-Laure (1902–1970), received four acres near Hyères, France, as a wedding present. Already ensconced in Paris at the Bischoffsheim mansion, they decided to build a winter home. They turned to modernist architect Robert Mallet-Stevens, who designed a simple villa that grew to an 18,000-square-foot labyrinth. It included a pink salon (far right), an office by architect Léon David and furnishings by Bauhaus graduate Marcel Breuer.

The remarkable couple (right), who brought the tradition of country house entertaining into the machine age, embraced the avant-garde and welcomed artists such as Dalí, Picasso, Giacometti and Jean Cocteau; Man Ray made home movies of the work and play.

The viscountess "had enormous influence for more than thirty years," said arbiter of style Philippe Julian. "Was she not one of the first to have understood the drama of placing avant-garde art in the context of traditional décor?"



GEORGE HOYNINGEN-HUENE PHOTOGRAPH; FREDERICK R. KOCH COLLECTION/HARVARD THEATRE COLLECTION



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PASCAL HINOUS

Charles de Beistegui

I have always liked modern art, but I have come to the conclusion that the modern movement reached a dead end with the emptiness of Abstract painting and the barren interior décor of the 1930s," said legendary collector, connoisseur and host Charles de Beistegui (1895–1970). "I feel strongly that true creativity can only take place when the past is brought into play."

That belief, which influenced twentieth-century decorators, was completely realized at his princely Château de Groussay (above), which he redesigned with architect Emilio Terry. Cecil Beaton described de Beistegui as "a man of fashion... his forte being the re-creation of an atmosphere of any specific place or age."

Diana Vreeland

Paris-born Diana Vreeland (1903–1989) settled in New York in 1937 and embarked on her editing career in international fashion with a will to be original and the courage to be provocative. "Those two stars of modern fashion, Chanel and Vreeland, were comparable," said Alexander Lieberman. She believed that fashion emanated from the street, and she had an uncanny ability to create new trends. Her motto was, "I'm looking for the suggestion of something I've never seen before."

Her daring carried over to decoration. As Billy Baldwin recalled about designing her living room (below), "Diana said: 'I want this room to be a garden—but a garden in hell.' I knew what that meant: *red*."



HORST

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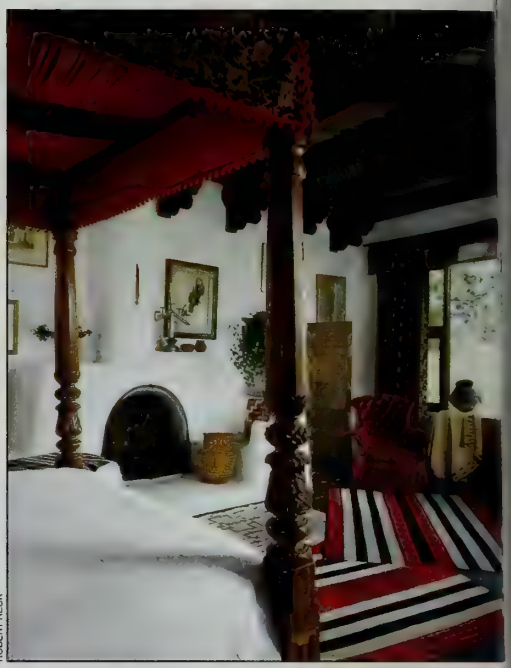
Millicent Rogers

During her brief life, Millicent Rogers (1902–1953), the Standard Oil heiress, socialite, designer and humanitarian, was one of the most talked-about women in New York and Europe. "Paris stood up and took notice when Rogers arrived," said photographer Horst. A patron of American couturier Charles James, she nevertheless often designed her own clothes. By the 1940s she was also designing innovative jewelry. (She wears a piece, right, in a Louise Dahl-Wolfe portrait.)

Rogers visited New Mexico in 1947, and it captured her heart. It was at her Taos house (far right, the salon that's now her son's bedroom) where she found peace.



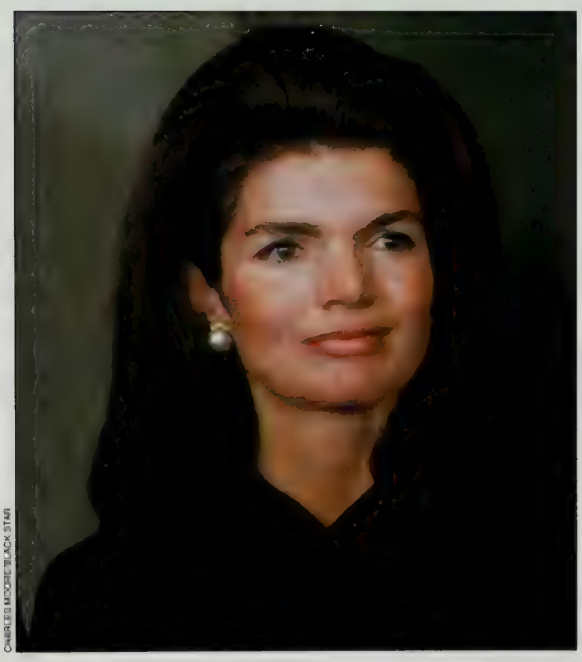
ROBERT RECK



ROBERT RECK

Jacqueline Kennedy Onassis

Although she was born into a socially prominent family in Southampton, New York, it wasn't until her husband, John F. Kennedy, was elected president in 1960 that Jacqueline Kennedy Onassis (1929–1994) was catapulted into the spotlight. With her pillbox hats and simple shift dresses, she had an American style that influenced the world. *Women's Wear Daily* christened her "Her Elegance." "It was dignity, not novelty, that Mrs. Kennedy wanted," recalled Oleg Cassini. Jacqueline Kennedy Onassis (below) realized her greatest achievement, however, through her work for the arts and culture, a legacy that continues.



CHARLES MOORE/BLACK STAR



HORST

Kitty Miller

From the 1920s to the 1960s, Mainbocher-dressed Kitty Miller (1896–1979), who often threw parties at her Oyster Bay, New York, estate (above), was touted for her hospitality in Europe as well as the United States. For a time her June ball at the Savoy was a part of the London season; she welcomed guests to her Majorcan villa; her New Year's Eve party in her Billy Baldwin–designed Park Avenue apartment was one of society's most important winter galas.

She also left her mark on the stage. As the wife of Gilbert Miller, one of this century's most acclaimed theatrical producers in England as in America, she advised him on costumes and sets.

continued on page 84

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LEGENDARY FIGURES IN THE WORLD OF TASTE

continued from page 82





MARIANNE HAAS

Marie-Helene de Rothschild

Once crowned "the undisputed queen of Paris society" during the 1960s, Baroness Marie-Hélène de Rothschild (1927–1996), wife of Baron Guy de Rothschild, was perennially on the best-dressed lists, threw legendary fantasy balls, worked tirelessly for charity and championed the most gifted writers and artists. The baroness (above left) lived in luxurious settings, surrounded by the finest art and antiques, yet she believed, "You must never let time stand still. If you refuse to blend different styles and objects, you will only obtain imitation—not style."

Near the end of her life she and her husband spent a good deal more time at their François Catroux–designed Châlet at Ferrières (above), outside the city. It was there that they could entertain on a smaller scale.

She once said, "I don't like my reputation very much. I'm not just a social person who thinks about nothing but jewels and dinner parties. I'm fascinated when I'm with artists, with creative people."



MAYOTTE MAGNUS

Fleur Cowles

American expatriate Fleur Cowles, who moved to England in 1955 and soon after acquired a sixteenth-century farmhouse (left), has been an artist, writer, hostess, editor and philanthropist. Moving easily between the arts and politics, she obtained several government posts and diplomatic assignments and has been decorated by three different countries.

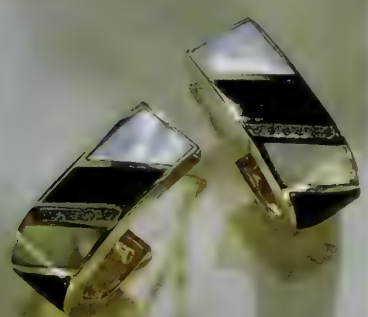
The underlying principle of her life is flair. "I live with the word *flair*, to which I gave impetus in the fifties when I created and edited, for a short time of its existence, a magazine by that name," she once wrote. "Flair is a way of life; to have it means to have a selective instinct for what is excellent."

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LEGENDARY FIGURES IN THE WORLD OF TASTE

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HORST

Evangeline Bruce

I met her first when she was Evangeline Bell and a sophomore at Radcliffe," wrote Arthur Schlesinger, Jr. "That was in another age, but I can still conjure up the young girl's wry grace, effortless style, shy and subtle intelligence and indestructible beauty. Now, her qualities enriched by time, she remains elusive, bewitching, amused, romantic, ironic, forever lovely."

Evangeline Bruce (1914–1995), a diplomat's daughter and a diplomat's wife, dazzled others with her singular style throughout her travels all over the world. In 1946 she married David Bruce, who, through almost three decades—from 1948 until little more than a year before his death in 1977—had a stellar foreign service career, which included ambassadorships to France, West Germany and the Court of St. James's. After his death, the British honored him with a service in Westminster Abbey; they named a rose after his wife.



JACQUES LOWE

No matter where the Bruces traveled, they kept a permanent home in Washington, D.C. (above), a Federal-style residence that was arranged with favorite personal possessions, a luxury cherished by those who live in government houses. It was there that Evangeline Bruce gave serious lunches and dinners, inviting the most powerful and influential. Yet ties to England remained strong.

"We wanted a foothold in London," she recalled. "Then we would have a chance to see friends privately after years of seeing them officially." The Bruces chose an apartment at Albany (left) and had it decorated by John Fowler and Diana Phipps.

"Evangeline Bruce was inured since early youth to the splendors and trials of official life," wrote Valentine Lawford. She had "a natural elegance and a distinctly individual style," he added.

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Lady Diana Cooper

Diana Manners (1892–1986) as a child played in historic Haddon Hall (right), which she believed was "the most beautiful house in England." She formally came out in London society in 1910, inaugurating a glittering public life that would be talked about as long as she lived. She would always indulge her love of foreign travel and would often give in to her passion for acting.

In 1919 she married Alfred Duff Cooper. When they returned from their honeymoon, her husband began his career in foreign service; she devoted herself to acting. During World War I she had been in a propaganda film, *Hearts of the World.* D. W. Griffith had included her among a group of prominent women who had done a great deal for the war effort; when asked why, he answered, "Because she is the most beloved woman in England." Beginning in 1923, she toured the United States in *The Miracle*. In 1924, between performances, she returned to England on the *Homeric* with her mother, the duchess of Rutland (together, left).



BRITAIN ON VIEW/STOCKWAVE

The 1920s and the 1930s were the golden age of parties, and the couple were feted in England, on the Continent and in the United States. Cooper became the ambassador to France, a post he held from 1944 to 1947. After his commission he was made the first viscount of Norwich.

Lady Diana Cooper's zest for the new continued after his death. Always living in the moment, she might be seen at a dinner that included Andy Warhol or Mick Jagger. □

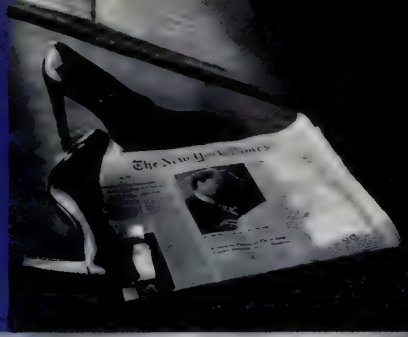


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A GALLERY OF THE CENTURY'S BRIGHTEST TALENTS

FROM MIRO, O'KEEFFE AND CHAGALL TO DE KOONING, NEVELSON AND RUSCHA

ARTISTS HAVE SHAPED THE TWENTIETH century in fundamental ways, both challenging and defining how we see the world. For several decades *Architectural Digest* has photographed prominent artists in their homes and studios, and the original portraits commissioned for those articles amount to a gallery of cultural icons.

In 1978 we visited Joan Miró at his studio on Majorca. ("My way," he explained then, "is to seize an image the moment it has formed in my mind. ... Afterward, I start to tame it.") Georgia O'Keeffe sat for a remarkable portrait at her home in New Mexico in 1981. And in 1983 we photographed Marc Chagall at his house and studio in St.-Paul-de-Vence, France, filled with works by Braque, Matisse and Diego Giacometti. The careers of these artists stretch back to the early years of the modern era, and their unique visions redirected the history of art in this century.

The life and work of artists remains one of *Architectural Digest*'s most vital subjects. Like the best stories of any kind, they are imbued with the contemporary spirit while at the same time contributing a vibrant piece to the historical record.



EDWARD RUSCHA

LEFT: Ruscha, whose words on canvas made him the seminal West Coast Pop artist, and his wife, Danna, photographed by Mary E. Nichols in their Los Angeles house in 1994.



JOAN MIRO

ABOVE: Miró in 1978, photographed by Bruno de Hamel in the studio José Luis Sert designed for him on the island of Majorca, where the painter lived from the late 1950s to 1983.

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A GALLERY OF THE CENTURY'S BRIGHTEST TALENTS

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REPRODUCED FROM *ARCHITECTURAL DIGEST*

ROY LICHTENSTEIN

LEFT: The Pop master, photographed by Horst in his Southampton, Long Island, studio in 1978, rests next to *Teapot on Stand*, a painted-bronze sculpture.

LOUISE NEVELSON

BELOW: In 1983 photographer Jaime Ardiles-Arce shot Louise Nevelson in front of one of the sculptures that filled her home and studio in New York's Little Italy.







JOHN CHAMBERLAIN

LEFT: Chamberlain, with a work made of car parts, in his 18,000-square-foot studio in Sarasota, Florida, where he moved in 1980 to make larger pieces. Bob Braun photographed him in 1982.

LEONOR FINI

ABOVE: Fini, who has been called the last of the Surrealists, in her Paris apartment in 1984, photographed by Derry Moore. Fini's portraits of friends such as Jean Genet hang on the wall.

continued on page 100

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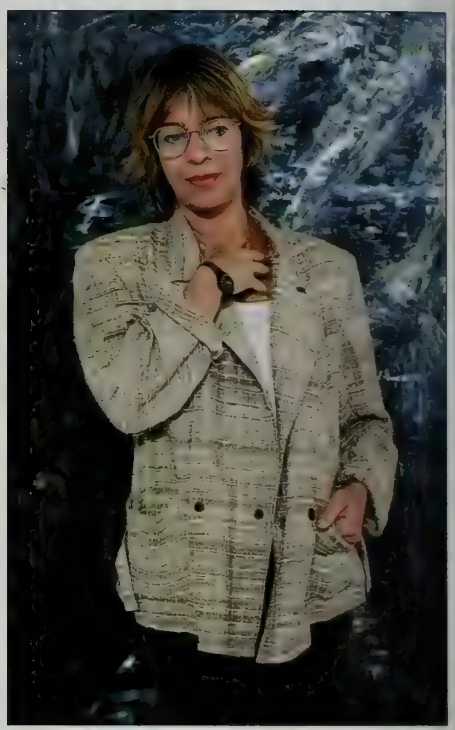
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A GALLERY OF THE CENTURY'S BRIGHTEST TALENTS

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DAVID HOCKNEY

LEFT: English painter David Hockney, who made California his home and the subject of much of his work, in the garden of his Los Angeles residence, where he was photographed by Mary E. Nichols in 1982.

SUSAN ROTHENBERG

ABOVE: Susan Rothenberg, in front of one of her canvases in her New York City studio, photographed by Ann Chwatsky in 1987.



DIEGO GIACOMETTI

LEFT: Diego Giacometti, furniture maker and brother of artist Alberto Giacometti, photographed by Pascal Hinous in his Montparnasse workshop in 1983.

JACQUES-HENRI LARTIGUE

RIGHT: The legendary French photographer, who received his first camera in 1901, when he was seven years old, posed for Nancy Rica Schiff in 1983. In his lifetime he took over 280,000 pictures.



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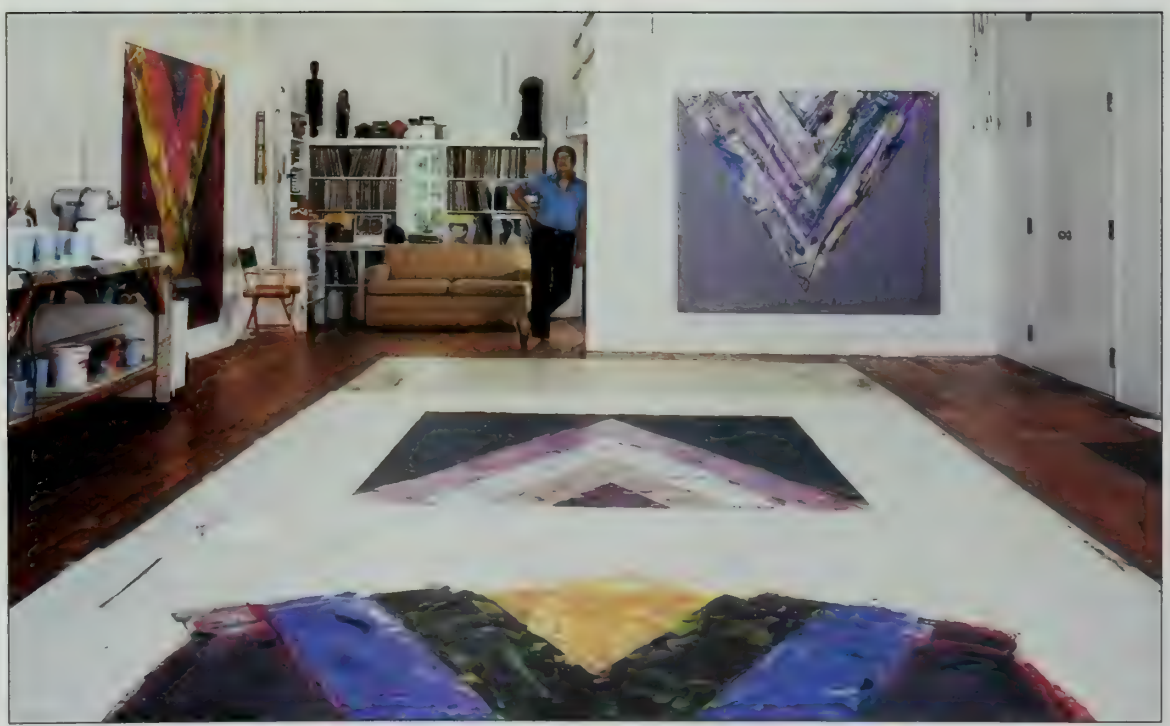
A GALLERY OF THE CENTURY'S BRIGHTEST TALENTS

continued from page 100



MARC CHAGALL

RIGHT: Chagall, with his wife, Valentina, seated at a desk in his studio in St.-Paul-de-Vence, France, was photographed in 1983 by Derry Moore.



KENNETH NOLAND

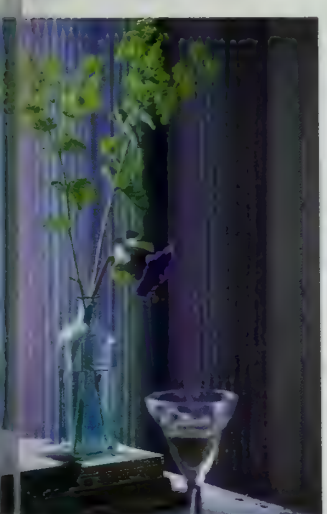
LEFT: Painter Kenneth Noland in his South Salem, New York, studio. Hans Namuth captured the artist in 1983, with two paintings in progress on the floor.

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Alexander Calder

Left: Alexander Calder, surrounded by rugs he designed, was photographed by Toby Molenaar in 1976 at his studio in the village of Saché, France, where he lived for two decades.

Anthony Caro

Below: Sir Anthony Caro with one of his metal sculptures in his upstate New York residence, where he stayed when not in his native England. Alec Marshall took his portrait in 1988.





Robert Motherwell

Right: Motherwell and his wife, Renate Ponsold, an artist and photographer, in 1983, shot by Peter Vitale in one of the buildings at their Greenwich, Connecticut, estate.

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WILLEM DE KOONING

RIGHT: Elaine and Willem de Kooning sit near an unfinished painting in their East Hampton, New York, studio. Jaime Ardiles-Arce photographed them in 1981.



FRANK STELLA

LEFT: The painted relief *Shards IV* leans on a wall in Stella's studio, a converted stable in lower Manhattan. He was photographed by Hans Namuth in 1983.



CLAES OLDENBURG AND COOSJE VAN BRUGGEN

ABOVE: The husband-and-wife artistic collaborators in their Manhattan studio, shot in 1981 by Feliciano.

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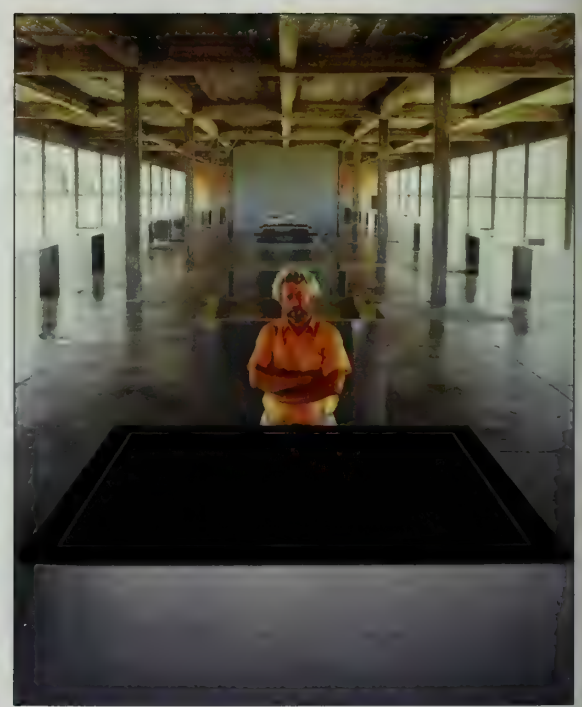
SANDRO CHIA

LEFT: Sandro Chia, photographed by Harry Benson in 1990 at the New York restaurant Palio, which commissioned him to paint a number of murals.

DONALD JUDD

BELOW: Minimalist works from a series of 100 in Donald Judd's Marfa, Texas, studio and warehouse. Jim McHugh photographed him in 1985.





HELEN FRANKENTHALER

LEFT: Frankenthaler at work in her pre-1920 shingled Connecticut house overlooking Long Island Sound. Hans Namuth photographed the painter in 1984.

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A GALLERY OF THE CENTURY'S BRIGHTEST TALENTS

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HENRY MOORE

LEFT: Henry Moore, one of the most noted sculptors of this century, at work in the etching studio of his Hertfordshire estate in England, photographed by Derry Moore in 1979.

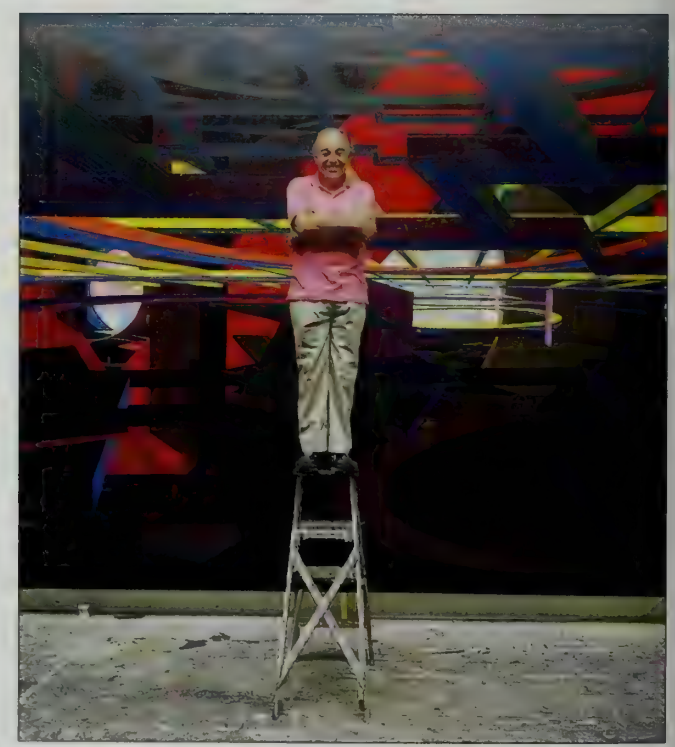


HOWARD HODGKIN

LEFT: The artist and one of his paintings in his studio in the countryside near Bath, England. Derry Moore took the portrait in 1985.

AL HELD

RIGHT: Al Held in the studio of his farm in Boiceville, New York, where he has lived for more than three decades. He was photographed by Billy Cunningham in 1988.



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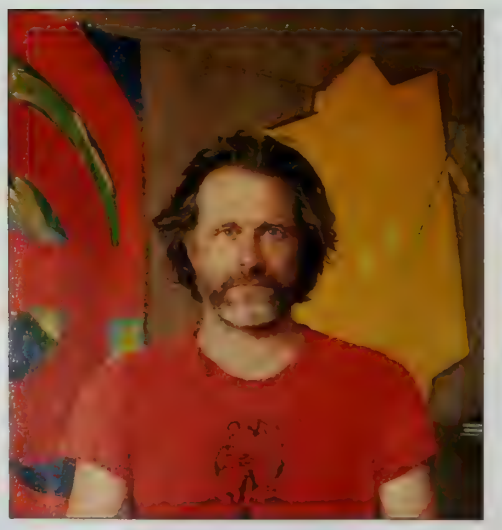


GEORGIA O'KEEFFE

LEFT: O'Keeffe was 94 when Mary E. Nichols photographed her in 1981 at her New Mexico residence, where the artist had lived since 1945.

BRICE MARDEN

BELOW: The painter Brice Marden near his summer house on the Greek island of Hydra, photographed by I. Ioannides and L. Bartzioti in 1982.



MARK DI SUVERO

RIGHT: Sculptor Mark di Suvero, photographed by Hans Namuth in 1983, in his large studio complex in the Long Island City section of Queens, New York.



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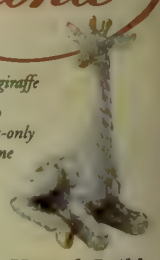
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A GALLERY OF THE CENTURY'S BRIGHTEST TALENTS

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ANDREW WYETH

RIGHT: Wyeth outside his restored 1857 lighthouse on Southern Island, Maine, photographed by Peter Ralston in 1985.



ROBERT GRAHAM

BELOW: Graham, standing before two of his figurative sculptures in his Venice, California, studio, was photographed by Jim McHugh in 1983.





LOUISE BOURGEOIS

ABOVE: The French-born sculptor and printmaker in her brownstone in New York City's Chelsea neighborhood, where she has lived since 1963. The portrait was taken by Hans Namuth in 1984.

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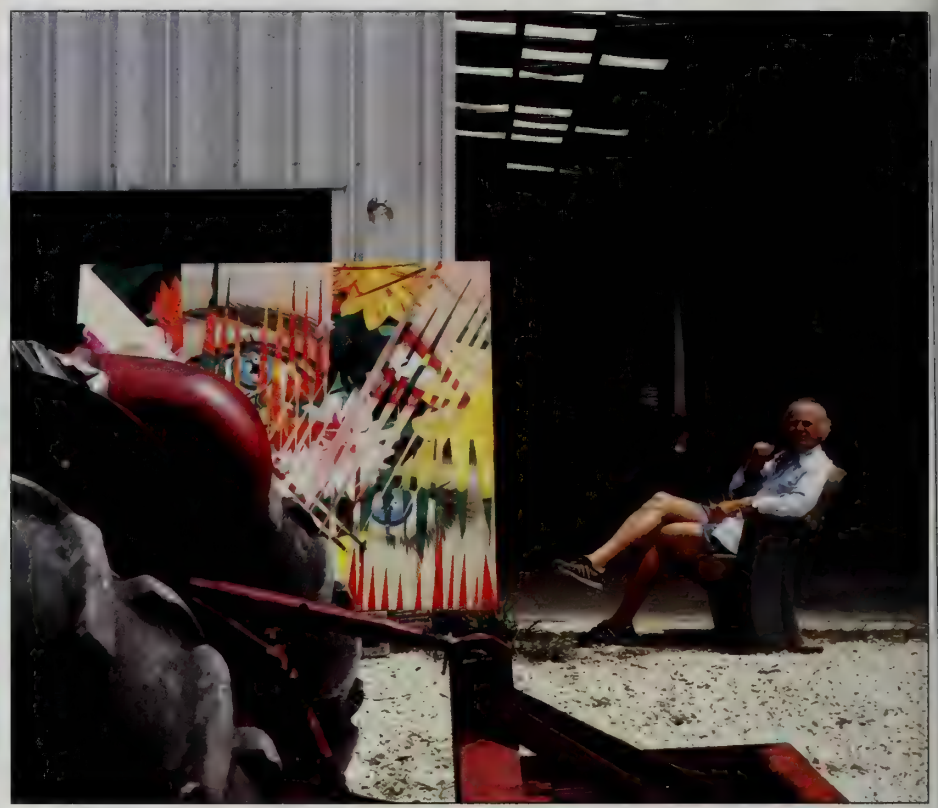
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A GALLERY OF THE CENTURY'S BRIGHTEST TALENTS

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JAMES ROSENQUIST

ABOVE: Rosenquist, who built a house on stilts for himself in Aripeka, Florida, outside his studio. The 1984 photograph is by Dan Forer.



CHRISTO

RIGHT: Christo, beside one of his "wrapped" works, was photographed by Feliciano in 1981 in his New York City loft.

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A GALLERY OF THE CENTURY'S BRIGHTEST TALENTS

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ANSEL ADAMS

LEFT: In 1982 Adams and his wife, Virginia, posed for photographer Mary E. Nichols outside the house they built in the 1960s in Big Sur, California.

ED MOSES

BELOW: Abstract painter Ed Moses in front of a canvas in his Venice, California, bungalow studio, photographed in 1995 by Jim McHugh.



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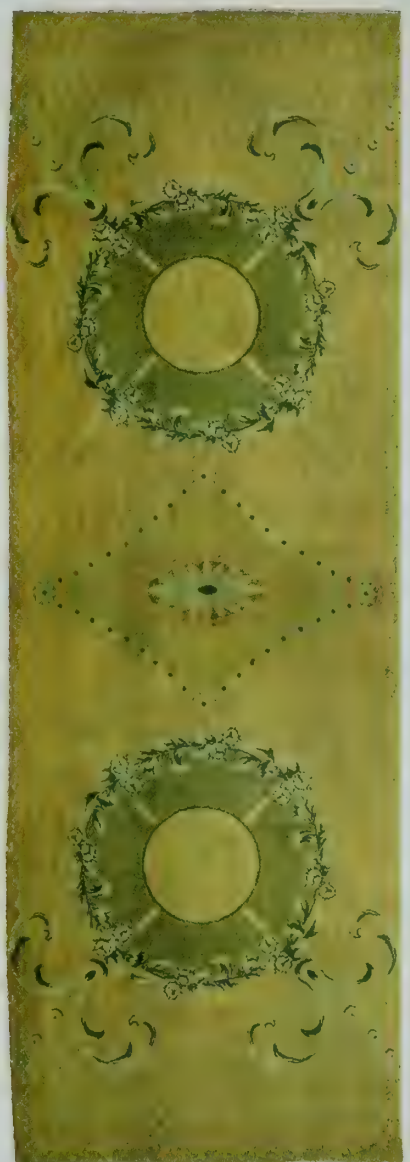
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A GALLERY OF TALENTS

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JULES OLITSKI

ABOVE: When not at his Florida Keys residence, Jules Olitski, shot by Richard Mandelkorn in 1990, retreats to his house on Lake Winnipesaukee in New Hampshire.

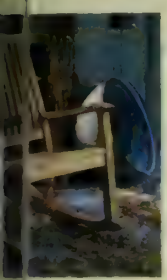


ELISABETH FRINK

ABOVE: Dame Elisabeth Frink in her Dorset studio, working on a head of Sir Alec Guinness for London's National Portrait Gallery. The sculptor was photographed by Derry Moore in 1983. □











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Some of the world's great collections were begun centuries ago by monarchs with unlimited resources. Others were begun by maverick visionaries who created priceless troves of art with unswerving faith and keen foresight. Over the years, Architectural Digest *has visited many individuals whose collections, whatever their origins, reflect a shared passion for beautiful things and a respect for their irresistible power.*



H.R.H. PRINCE ANDREW/GLOBE PHOTOS



THE ROYAL COLLECTION © HER MAJESTY QUEEN ELIZABETH II

Queen Elizabeth

Elizabeth II (far left) "knows more about pictures and objects than one suspects," said John Cornforth, a writer and authority on English design, in 1992. A year earlier Queen Elizabeth had opened the Carlton House exhibition—a tribute to the taste and aesthetic instincts of George IV, an enthusiastic patron of the French decorative arts who began amassing a sizable collection of royal treasures while Prince of Wales. Upon taking the throne in 1820, he moved into Buckingham House and turned it into a palace, bringing with him the objects, furniture and paintings that would set the royal style for the next hundred and fifty years. The queen also oversees the collections at Windsor Castle, many of which were first organized by Charles I in the seventeenth century; they include masterworks like Rubens's *Portrait of the Artist*, 1623 (left).

Leo Castelli

Hovering above and beyond his impeccable attire are his blazingly lucid intellect and almost messianic sense of mission," Steven M. L. Aronson wrote of the legendary art dealer in 1995. "It is, he says, simply a matter of honor to have shown, and to continue to show, the best in contemporary art." From the New York gallery that he has operated since 1957, Castelli has helped launch the careers of an extraordinary number of pivotal figures in twentieth-century American art, including Pollock, Johns, de Kooning, Rauschenberg, Warhol, Lichtenstein, Stella and others. Many of their works hang in his Fifth Avenue apartment (right).



DURSTON/SAYLOR

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continued from page 126



JAIME ARDILES-ARCE

Amalia Lacroze de Fortabat

In 1980 the widow of Argentine businessman Alfredo de Fortabat made headlines after buying a Turner painting, *Juliet and Her Nurse*, for seven million dollars at auction. Over a thirty-year period Amalia Lacroze de Fortabat (above) acquired artworks and furnishings with her husband, the founder of an Argentine cement empire and owner of more than four hundred thousand acres of valuable ranchland. Her duplex in Buenos Aires featured paintings by Brueghel, van Gogh, Monet and Gauguin; Louis XVI and Empire furniture; Baccarat crystal, Meissen porcelain and a seventeenth-century Italian tapestry. Upon her husband's death in 1976, she inherited his businesses, and under her helmsmanship they continued to prosper. "I am not a contemplative person; I am a doer," she said in 1989. "Just because I am a woman doesn't mean I cannot do the work of ten men!"

John and Ann Hauberg

The businessman and former president of the Seattle Art Museum and his wife filled their Seattle residence with artworks created by Native Americans of the Pacific Northwest (below). "I derive a sense of participation in the Indian culture, because I know how these things are used and I know the people and the old village sites," said John Hauberg in 1984. Throughout their house one could find masks, totemic sculptures, headdresses, helmets and other artifacts produced by the many tribes that dot the Northwest Coast. "I don't mind if a piece is crudely carved, as long as it is strong," he said. "The magic in collecting is to choose something that has aesthetic power."



DICK BUSHER



NORMAN MCGRATH

Henry P. McIlhenny

McIlhenny, a curator of the Philadelphia Museum of Art for thirty years, bought key paintings for his collection while still in college: a Cézanne portrait, *Moulin Rouge* by Toulouse-Lautrec and works by Matisse, Delacroix, Chardin and the Impressionists. To these he added paintings and furnishings spanning several centuries, continents and styles but emphasizing favorite French artworks from the nineteenth century by Ingres, David and Degas and furnishings from the reign of Charles X—many of which were featured in the living room of his residence on Rittenhouse Square (left). "Of course, the paintings are extraordinary, but the whole is a most unusual collection because it is such a personal one," designer George Doan said of the McIlhenny collection in 1973. "He never collected with an eye to grabbing up all the Impressionists. He bought what he liked, from a very early age."

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BILLY CUNNINGHAM

David Davies

The two words that excite me most are 'antiques' and 'auctions,'" said the investor and folk art collector in 1988. "I don't understand people who don't collect." At his converted horse barn on New Jersey's north shore, Davies amassed a wide array of weathervanes, quilts, doorstops and numerous other examples of Americana (left). He first fell in love with it in the early 1960s, after attending an exhibition at the Museum of American Folk Art in New York. "At the time, I was trying to understand contemporary art, things like the minimalism of a thirty-foot wire stretched across a room, so it was a relief to see folk art, this simple, loving form.... I guess it boils down to honesty."

Hans Heinrich Thyssen-Bornemisza

His collection in 1987 comprised more than fourteen hundred works, from medieval and Renaissance paintings to contemporary masterpieces, spread over residences in Lugano, St. Moritz and elsewhere. But the baron (below, standing before Feininger's *Architecture II [The Man from Potin])* filled his London house with paintings by early-twentieth-century artists. "I love to shift pictures around, to watch how they react to new combinations, new juxtapositions, new challenges," he said.



DERRY MOORE



DERRY MOORE

Mrs. James de Rothschild

At Waddesdon Manor, in England's Buckinghamshire countryside, the affinities of generations of Rothschilds have blended to create one of the world's great private collections of art. "Waddesdon is not an inheritance; it is a career," quipped Lord d'Abernon, a friend of James de Rothschild and his wife; when her husband died in 1957, she worked to preserve its artworks and rooms evoking eighteenth- and nineteenth-century France and Britain, such as its red drawing room (above).

continued on page 132

Mottahedeh

EACH PIECE, A MASTERPIECE

On seeing Maria Sibylla Merian's work, Peter the Great was inspired to found the first Russian Art Museum. Today, her 17th century drawings of flowers and butterflies are collected by the Metropolitan Museum of Art, the British Museum, and the Morgan Library. There is, as well, a substantial collection at Windsor Castle.

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Below: Mahogany Bow End Credenza, model 2243, W65.5 D18.5 H35



ARTHUR BRETT

continued from page 130

Marjorie Merriweather Post

At Hillwood, a twenty-four-acre estate in Washington, D.C., the sole heir of breakfast cereal millionaire Charles William Post brought together a significant collection of objects from imperial Russia—including a rare assortment of silver-gilt jeweled chalices from Russian Orthodox churches—with many equally important examples of eighteenth-century French furniture, European artworks, royal Sèvres porcelain, Beauvais tapestries and objects (below, the French living room). Post bought the neo-Georgian mansion near Rock Creek Park in 1955 with the intention of transforming it into a museum to display the objects, artworks and furnishings that she had acquired over thirty-five years. In Hillwood's richly decorative collections and rooms were embodied the elegance and style of France's *haute époque* and all the romance and barbarism and rich acquisition of Russia's imperial past.



THOMAS S. BERNTSEN



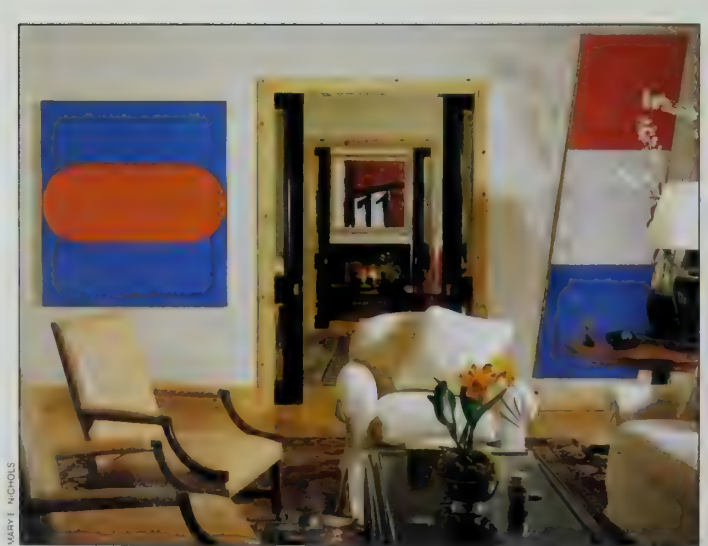
ROBERT RECK

Nathaniel O. Owings and Page R. Allen

For Owings, an art dealer, and Allen, an artist, every room in their 1940s double-walled adobe house in Santa Fe reflects the passion they've developed for their region's distinct look, shaped profoundly by the artistic contributions of Native Americans. With so many dolls, rugs, blankets, rattles, pots and other objects that they've collected (above), "everyone says that being in the living room is like being in a museum, but it's so comfortable," Allen said in 1995. "The arrangement is natural to us and not a conscious aesthetic or manifesto."

Douglas Cramer

Doug had never lived without white walls," designer Craig Wright said of his client in 1997. "White made it feel like a gallery, and I wanted the feeling of home and hearth to come first." Wright designed the television producer's house in Bel-Air to harmonize with his collections of Georgian furniture and contemporary art. What resulted was a warm and informal environment that allowed Cramer to display a number of important postwar paintings by Frank Stella, Roy Lichtenstein, Cy Twombly, Jim Dine, Robert Rauschenberg and Ellsworth Kelly, whose *Orange Blue I*, 1965, and *Red White Blue*, 1968, frame the drawing room doorway (left). Knotty-pine moldings and parchment-colored walls helped the designer stick to his client's mandate for "a sedate and quiet house" that directed attention to the paintings but also felt unmistakably like a residence. "Our priority was to maximize the amount of wall space for the art and downplay the decoration," said Wright.



MARY E. NICHOLS

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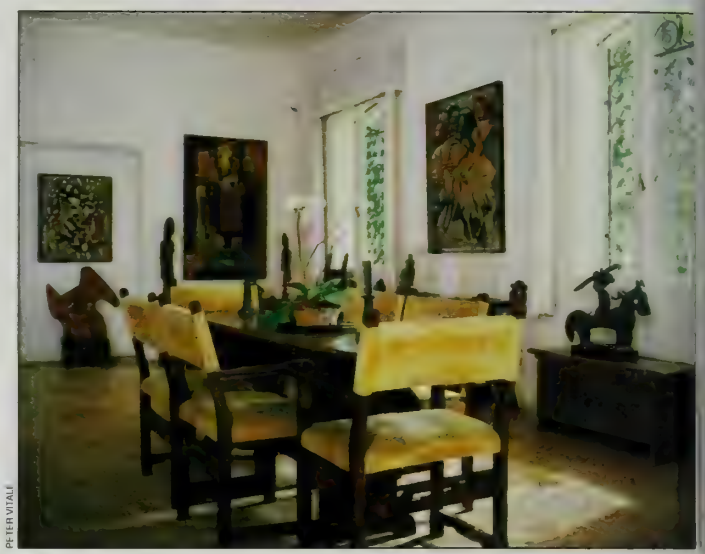
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David and Jackie Allswang

"I've always seen this place as a retreat," David Allswang said in 1994 of the Arts and Crafts bungalow he shared in Oakland, California, with his wife, Jackie. "When I come home I feel insulated from my work. It's a calming atmosphere that gives a sense of rootedness." Stickley furniture—including a sideboard in the dining room and a rocker and settle in the living room, across from the clinker-brick fireplace (below)—contribute to the house's Craftsman character, as do beam ceilings, the living room's casement windows, light fixtures of hammered copper and amber glass, and the many nooks, crannies and built-ins. Remembering the night he moved in, Allswang said, "We sat on the floor. Even though there wasn't a stick of furniture, it looked furnished because of all the built-ins."



JOHN VAUGHAN



PETER VITALE

Peggy Guggenheim

"It was really just good luck," said Peggy Guggenheim in 1979, when asked how she intuited that the artists of whom she was an early champion—including Robert Motherwell, Mark Rothko and Jackson Pollock—would eventually become some of America's most widely celebrated painters. Critic Clement Greenberg offered a different opinion: "She has a flair for life, a sort of smell for life that makes her recognize vitality and conviction in a picture." In 1947 she moved from New York, where she had operated the successful gallery Art of This Century, to Venice, where she bought the Palazzo Venier dei Leoni, an unfinished eighteenth-century palace. There she displayed works by many of the artists whose reputations she had helped foster: Ernst, Giacometti, Calder and others; her dining room (above) featured paintings by Léger, Marcoussis and Metzinger.

Prince and Princess of Liechtenstein

The medieval stone fortress at Vaduz (right) that has for centuries been home to the royal family of the tiny central European principality rises from a forested mountain crag like a storybook fantasy. The castle also serves as the repository of the family's large and well-documented art collection, the origins of which probably date to the late fourteenth century, when George III of Liechtenstein was dean of St. Stephan's in Vienna and the bishop of Trent. In the seventeenth century Prince Karl began the tradition of collecting the paintings of great artists;





ROBERT LAMM / ETHERIGHT

since then, successive generations, up through Prince Hans-Adam II and Princess Marie in the twentieth century, have enthusiastically expanded the collection, which includes canvases by Titian, Raphael and Rubens as well as a portrait of a choir singer by Quentin Massys (above).

continued on page 138

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continued from page 136



BILLY CUNNINGHAM

Charles Ryskamp

I strongly believe that a person of very modest means can acquire good art and furniture," said Charles Ryskamp in 1988. "The secret is being knowledgeable about the world and keeping your eyes open." Connoisseurship was a skill acquired early for Ryskamp, the former director of New York's Frick Collection. As a graduate student at Cambridge, he spent part of a year's allowance to buy two prints, one by Rembrandt and one by Dürer. Works on paper, dating from the fifteenth century to this one, covered nearly every inch of his New York apartment (above).

Duchess of Alba

The Liria Palace in Madrid has been the main residence of the dukes of Alba since the nineteenth century. In its Italian salon are double-hung paintings by masters such as Raphael, Titian, Fra Angelico, Bellini and others. Cayetana, the namesake of the duchess of Alba, posed for Goya; her portrait hangs in the Goya salon (below). Elsewhere in the palace can be found canvases by Rubens, El Greco and Constable.



JOSE LUIS PEREZ



MICHEL NAHMIAS

Anne-Marie Gillion Crowet

It is in a collection as focused as Anne-Marie Gillion Crowet's Art Nouveau cache in her Brussels apartment (left) that one can distinguish the finer points of a particular period or oeuvre. Gillion Crowet's passion for the brief but intense flurry of creativity that spanned 1890 to 1910—largely a product of France's School of Nancy—resulted in a sizable gathering of remarkable pieces by Gallé, Horta, Daum and others. "From stylized floral designs to luxuriant tropical vines; from Louis Majorelle's furniture in the shape of water lilies to the marquetry of Emile Gallé, [Art Nouveau] is characterized by that profusion of curves and graceful contours found in nature itself," Brigitte Baert wrote in 1978. But this is where the similarity ends. To the eye of a collector like Gillion Crowet, only the rarer, best examples would do. Gallé's work, for instance, "takes us far into the realm of Symbolism…[and] owes much to the eye of the botanist," Baert noted. "In contrast, the furniture designed by Louis Majorelle was rather more architectural in form." Architect Victor Horta would create interiors and design everything from furniture, rugs, staircases and bellpulls. "None of the pieces acquired by Mme Gillion Crowet was ever duplicated," Baert wrote. "The most rigorous standards of selection have been used."

continued on page 140

As I See It, #33 in a series
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Queen Margrethe of Denmark

Every generation of the Danish royal family has contributed something to the collection at the Rosenborg Castle, from Queen Sophie Magdalene, who bequeathed her gems in the eighteenth century, to the current queen, Margrethe II (far right, with her husband, Prince Henrik). Among the treasures of the eclectic royal trove are curios from the king's lathe, eighteenth-century glass and the original Flora Danica service (right).



NIELS ELSWING



DERRY MOORE



DERRY MOORE

Douglas Cooper

In the Monte Carlo apartment of art historian Douglas Cooper was a highly personal—and somewhat idiosyncratic—collection (above). Works by Picasso, who was a friend and neighbor, as well as Braque, Léger and Klee joined the space with Neoclassical furnishings, artifacts such as an Eskimo bone sculpture, and bronze medallions with profiles of André Chénier, Marat, musicians and pamphleteers. "Largely a revolutionary lot," Cooper said in 1980. "Writers should have dynamic people like that around." When asked which works he valued most, he replied, "Value? In what sense? Some Picasso drawings are beyond price, but do I value them more than a Cocteau scribble of Picasso that catches a moment I like to remember? Take that Juan Gris sketch of his wife, a study for the big portrait—a masterpiece. Last year I presented it to the Prado, for Juan Gris had been dead for more than fifty years, yet there was nothing of his to be seen in Spain! So I value my sketch for that special association."

David Geffen

Undeniably a pivotal figure in the entertainment industry, David Geffen has also had a large impact on the contemporary art world. His generous donation to Los Angeles's Museum of Contemporary Art recently led to a wing's being named in his honor. As a collector, he has acquired a number of paintings that are displayed in his residences, including a 1945 canvas by Milton Avery, an early Sam Francis and works by Howard Hodgkin, Edward Hopper and René Magritte. David Hockney's *Portrait of an Artist (Pool with Two Figures)* (below) hung in Geffen's ocean-front house in Malibu.



MARK NOMELLS

continued on page 144

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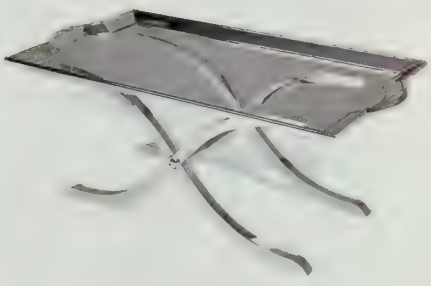
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Etsuko and Joe D. Price

Many of the artworks that are currently displayed in the Los Angeles County Museum of Art's Pavilion for Japanese Art could once be found in the home of Etsuko and Joe D. Price near Bartlesville, Oklahoma. Their collection emphasized works from the eighteenth-century "eccentric" painters of the Edo period, whose paintings reflected their fascination with natural scenes (right). "What I saw in these paintings was an absolute mastery of nature by the artist," said Joe Price in 1983.



NAKASHIMA AND TSCHOEGL



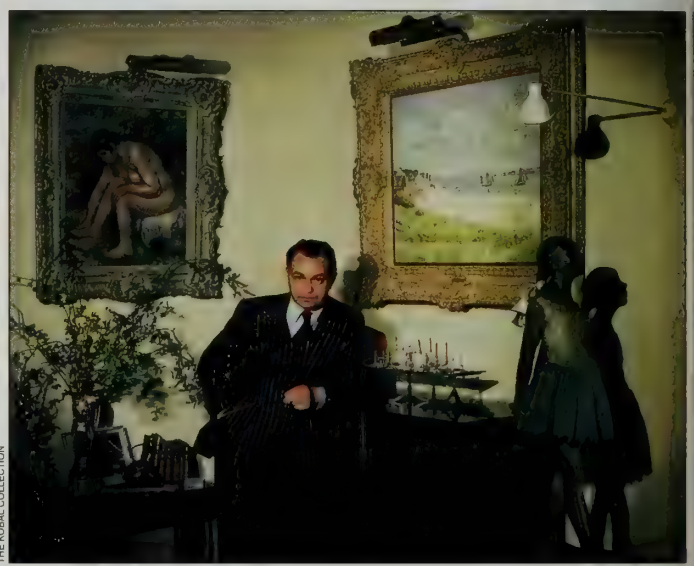
DERRY MOORE

Harriette and Noel Levine

Photographs by Edward Steichen, Julia Margaret Cameron, Alvin Langdon Coburn and Alfred Stieglitz hang in the entrance hall of the Park Avenue apartment (above) shared by Harriette and Noel Levine, whose collection of prints also contains works by Atget, Man Ray, Thomas Eakins and many other titans of photography. The couple began to buy photographs in the mid-1970s as "something we could do together," Harriette Levine said in 1988. "We decided that we didn't care who liked what. If I liked one, I could buy it. If Noel liked one, he could buy it. There were only two rules: It had to be of pristine quality, and it had to be the original print. That's what makes these so special." The Levines, wrote Christopher Buckley, have "one of the most select collections of masterworks in private hands."

Edward G. Robinson

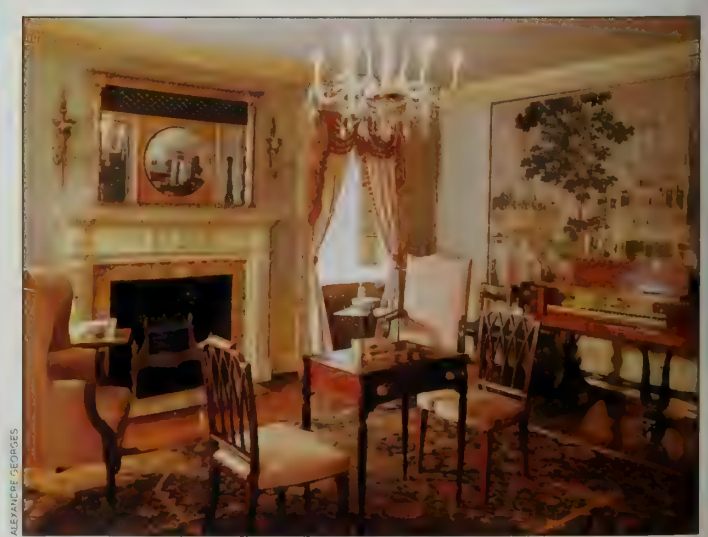
Robinson's public persona was shaped indelibly by the roles he specialized in: gangsters, thugs and tough guys. But his friends knew him as a self-taught yet sophisticated lover of art who over many years built a significant collection of Impressionist and Postimpressionist paintings, which he hung in his Beverly Hills house (below). "You don't collect paintings—they collect you," Robinson once observed.



THE KOBAL COLLECTION

Ima Hogg

The daughter of James Hogg, a former governor of Texas, Ima Hogg filled her Houston residence, Bayou Bend (below), with furnishings reflecting a cross section of styles that flourished in the United States from 1640 to 1870. Paintings by Gilbert Stuart and John Singleton Copley hung in rooms that featured fine American glass, porcelain and silver, and furniture by Duncan Phyfe and Samuel McIntire. The house was incorporated into Houston's Museum of Fine Arts in 1958.



ALEXANDRE GEORGES

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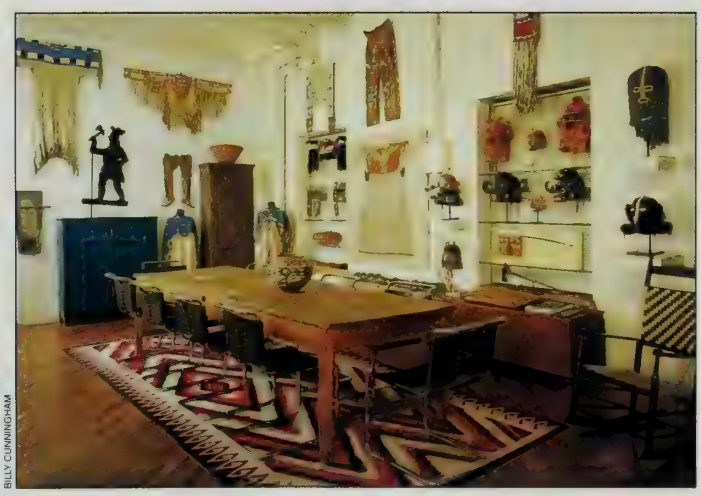
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Isabella Stewart Gardner

My personal choice for the single greatest painting in the United States would be Titian's *The Rape of Europa*," Sir Francis Watson wrote in 1981. Titian's masterpiece (below) and others, including works by Botticelli, Raphael, Rembrandt and Vermeer, are in Boston's Isabella Stewart Gardner Museum, which occupies a building, designed in the style of a fifteenth-century Venetian palazzo, that was once the home of its namesake.



CLEJ



BILLY CUNNINGHAM

James Havard

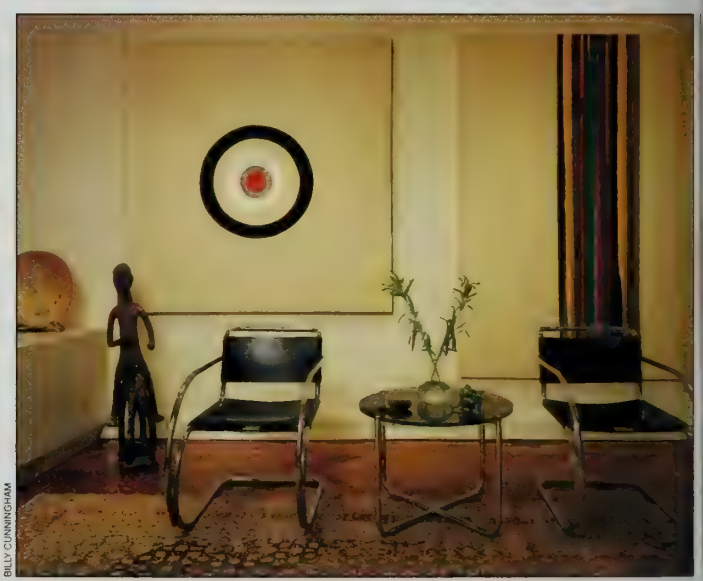
I have some Indian in me, so you might say I've acquired an object that belonged to my ancestors," said artist James Havard in 1986. "But when I began collecting, I wasn't concerned with that. I simply felt drawn to the colors and textures of Indian artifacts." In his New York City loft and studio (above), he displayed his own paintings, a variety of Native American artifacts and examples of eighteenth- and nineteenth-century folk art.

B. Gerald Cantor

Rodin's bronze *The Shade* (right) was a highlight of the Los Angeles penthouse apartment of B. Gerald Cantor and his wife, Iris, during the early 1980s. Together they oversaw one of the finest private collections of Rodin sculptures in the world, many of which stood alongside paintings by Robert Delaunay and Paul Sérusier and a collection of Oriental porcelain. Smaller Rodins and sculptures from other artists were also abundant, but *The Shade*, wrote Carolyn Noren in 1981, was "the intellectual and emotional source from which everything else around emanates."



CHARLES S. WHITE



BILLY CUNNINGHAM

Joann and Gifford Phillips

It's the organic approach, rather than, as my uncle used to say, 'the postage stamp' or one-example-of-everything approach to collecting," Gifford Phillips said in 1983 of the philosophy undergirding his acquisitions. "It means you choose to sit out certain periods altogether, and sometimes people imply that you missed out. They don't stop to think that perhaps you're simply not at all interested." The contemporary art filling the New York apartment of Phillips and his wife, Joann, represented three decades of informed collecting and reflected the couple's special attachment to the works of American Surrealists and Abstract Expressionists. Kenneth Noland's *Cycle*, 1960, and Morris Louis's *Earth Gamut*, 1961, hung side by side in one room (above); in other rooms were works by de Kooning, Kline, Gorky, Gottlieb, Reinhardt and Motherwell.

continued on page 150



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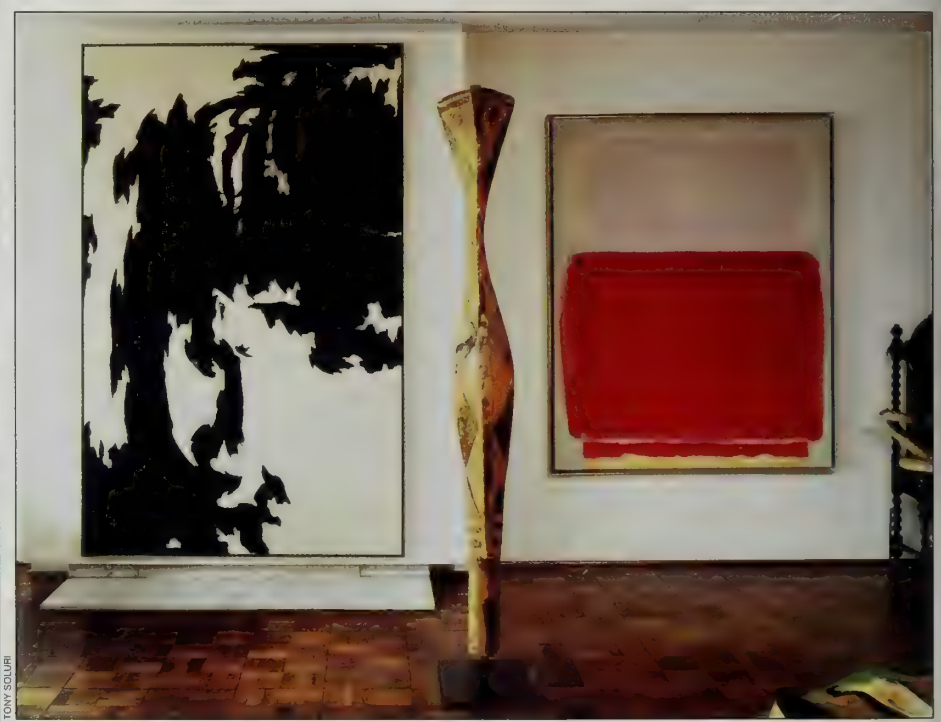
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Muriel Kallis Newman

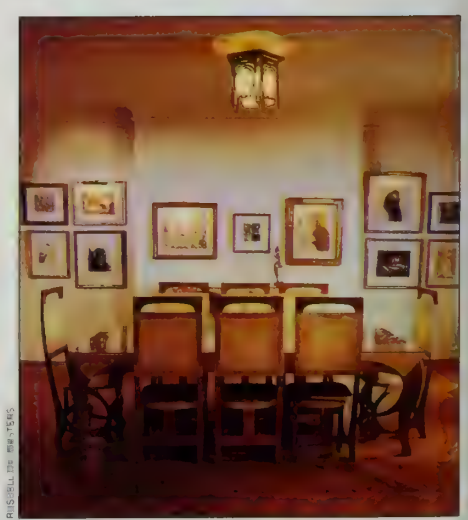
The visual impact of Muriel Kallis Newman's Chicago residence," William Agee wrote in 1986, "is immediate and vivid, as a whirlwind of global cultural currents attracts the eye, from large-scale Abstract Expressionist paintings to monumental primitive masks and carvings." She began collecting early-twentieth-century works by European masters—Picasso, Gris, Léger, Miró and others—but soon after being introduced to the American Abstract Expressionists, she started to buy their paintings. Newman was originally a painter herself, but "hanging my work alongside theirs, I found to my anguish that mine wasn't good enough," she said. "Collecting was the next best thing; it became a kind of sublimation." In her living room (below) were a 1947 oil by Clyfford Still, a West African carved snake and Mark Rothko's *No. 1*, 1953.



TONY SOLURI

Françoise and Donald Karshan

The Paris apartment of Donald Karshan and his wife, Françoise, in the 1970s was conceived to resemble an Art Déco residence from the Paris of the 1930s. In it were featured many important nineteenth- and twentieth-century prints taken from the Karshans' collection of nearly two thousand—at the time, one of the largest private print collections in the world. Their dining room alone (right) had works by Cézanne, Degas, Toulouse-Lautrec and Munch as well as furniture by Carlo Bugatti. "When you start to live with art," Donald Karshan said in 1977, "you realize that art was made to live with. When it's part of your intimate environment, it means something quite different from the transient museum experience."



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continued on page 152

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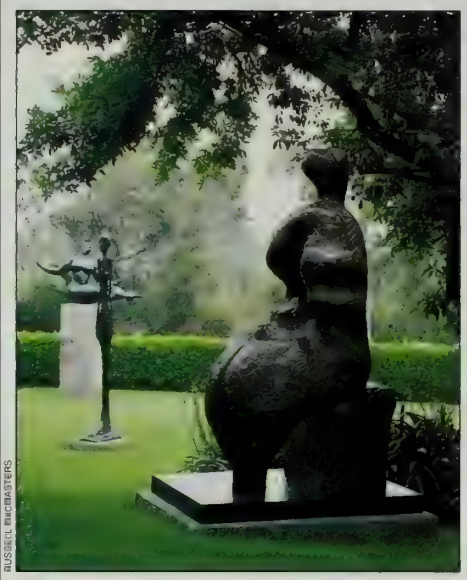
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IMPORTANT ART AND ANTIQUES IN PRIVATE HANDS

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RUSSELL BRABASTERS

RAY STARK

Painting is fine, and Fran and I enjoy it," Ray Stark said in 1986. "But sculpture you can actually touch, and that means a great deal to me. I love the sensuousness." The producer of such films as *The Night of the Iguana* and *The Way We Were* met Henry Moore at the London opening of *Funny Girl*, which Stark also produced. Their friendship catalyzed Stark's nascent interest in sculpture, and over the years he and his wife—the daughter of Fanny Brice and the sister of artist William Brice—began to collect one important piece after another. In their Los Angeles garden (left) are works by Moore, Maillol, Rodin, Lachaise and Giacometti, among other modern masters.

ALICE M. KAPLAN

In the early 1970s Alice M. Kaplan's apartment (below) on New York's Upper East Side was filled with ancient sculptures, paintings that ranged from Baroque to contemporary, works of American folk art, carpets, tapestries and drawings by Tiepolo, Rubens, Ingres, Degas and David—whose preliminary study for *Oath of the Horatii* she found at a secondhand store in Manhattan. But despite her success at acquiring works that covered a spectrum of styles, Kaplan was never comfortable with the word *collector*: "Of course I do collect works of art, but I have no grand plan," she said in 1974. "I don't concentrate on any single period, I don't try to fill in gaps, and so on."



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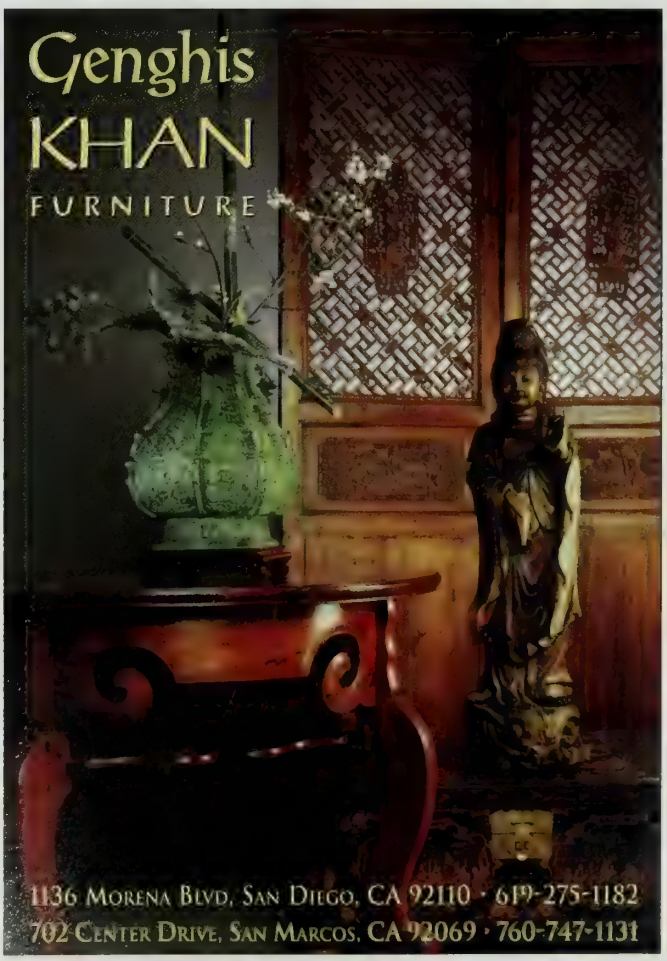
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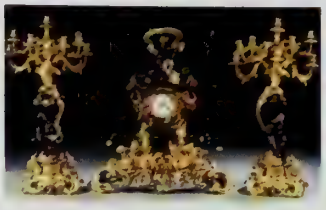
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5) Louis XV style gilt-bronze mounted & marquetry vitrene. H:69" W:29"



6)Louis XVI style gilt-bronze mounted parquetry & coromandel lacquer corner Meuble d'appui, by Forest. H:61"



7) Palatial Pair of Bronze Cherub Torcheres after Auguste Moreau Sculpteur. H:93"



8) A Pair of Louis XVI Style 19th Century Gilt-Bronze Mounted Tulipwood Parquetry & Marquetry Commodes After J.H.Reisner. H:37" L:67"



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10) An Italian 19th Century Carved Carrara Marble Sculpture of "EVE" on pedestal. By Scipio Tadolini, 1873. H:72"



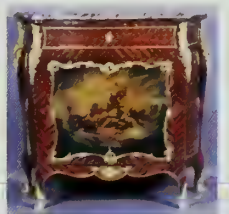
11) Three Piece French 19thCentury Gilt-Bronze Garniture Suite by F. Barbedianne, Paris, circa:1870. H:34.5"



12) 19th Century Italian Pietra-Dura & Giltwood Carved Gueridon. H:33" D:30"



13) A 19th Century Louis XIV Style "COLLARD & COLLARD" Rosewood Marquetry Baby Grand Piano. L:72"



14) Louis XV style tulipwood & gilt-bronze mounted Vernis Martin Meuble d'appui. H:44" W:47"



15) 19th Century Gilt-Bronze Mounted Long Case Clock, after a model by Martin Carlin, circa 1880. H:89"



17) Art-Deco Gilt-Bronze & Alabaster Figural Nine Light Chandelier. H:41" D:41"



18) Pair of 19th Century Gilt-Bronze Figural Chenets by BOUHON Frers. H:19"



19) A Louis XVI Style Gilt-Bronze Mounted Marquetry Armorial Commode, after J.H.Reisner. L:86"



20) Fine French 19th Century Giltwood Carved "Grapevine Branches & Leaves" Mirror. H"76" W:43"



16) An Eleven Piece 19th Century Louis XVI Style Giltwood Carved "Aubusson Tapestry" Salon Suite, Comprising of a canape. Four Fauteuils and six chaises.



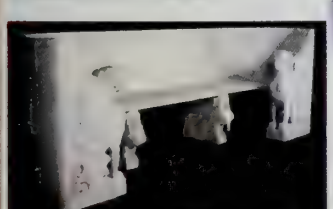
22) Very important 19th Century Giltwood Carved Vernis Martin ERARD Grand Piano, designed by Lucien Simonnet. L:74"



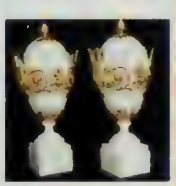
23) A pair of Important Palatial Empire Style Gilt-Bronze Twelve Light Chandeliers. H:68" W:65.5"



24) A Louis XVI Style Marie-Antoinette Mahogany Gilt-Bronze Mounted Commode, after Benneman & Stockel. L:70"



21) A 19th Century Italian Renaissance Finely Carved Carrara Marble Bench with Figures of Winged Sphinxes. L:120"



25) Important Pair of 19th Century French White Marble & Gilt-Bronze Mounted Urns with Cover. H:30"

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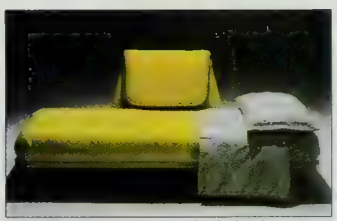
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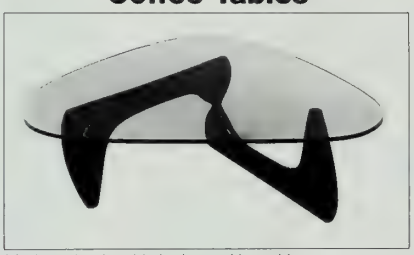
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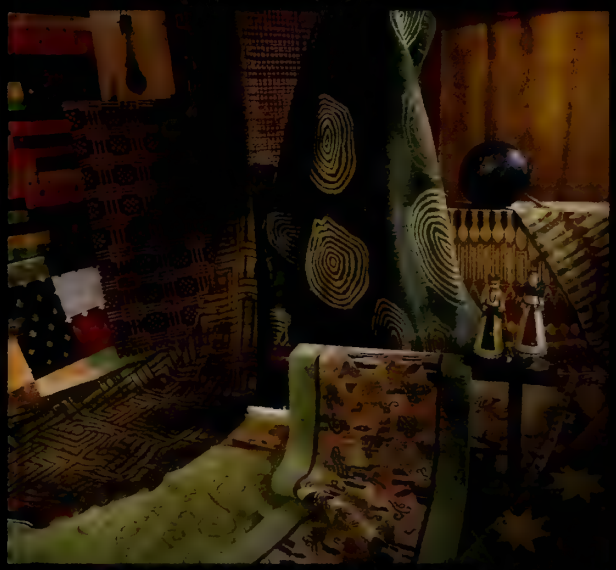
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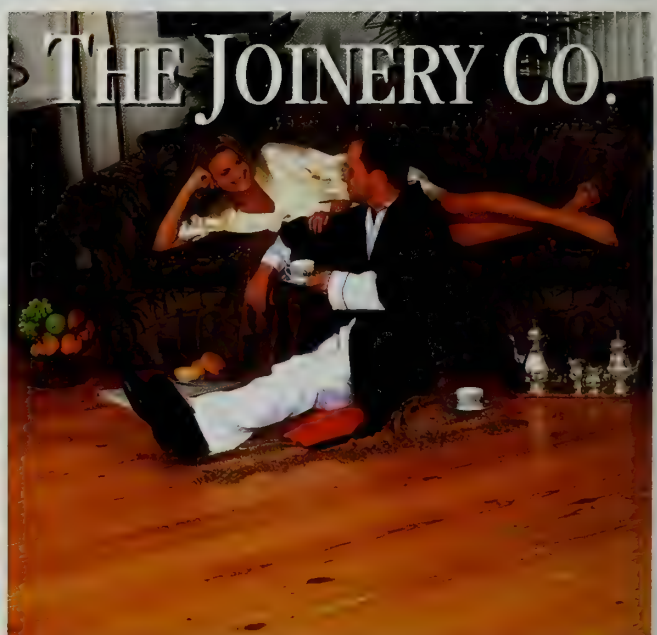
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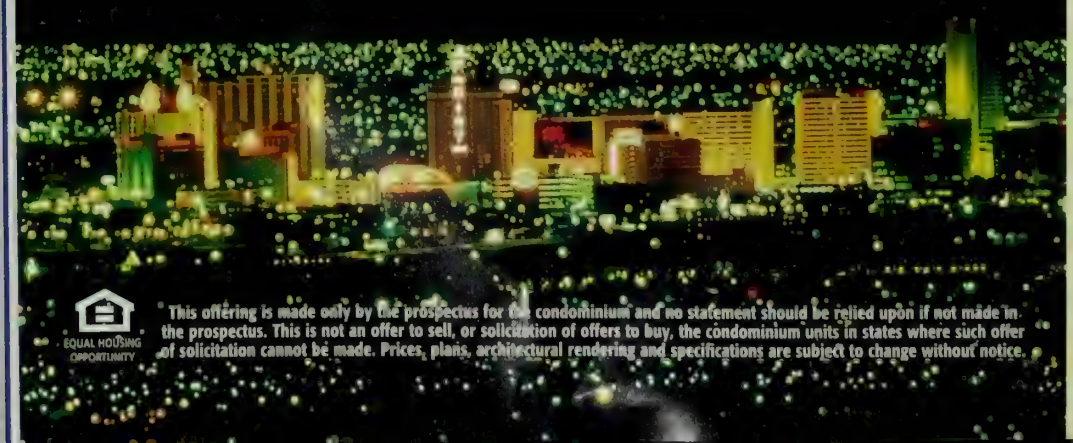
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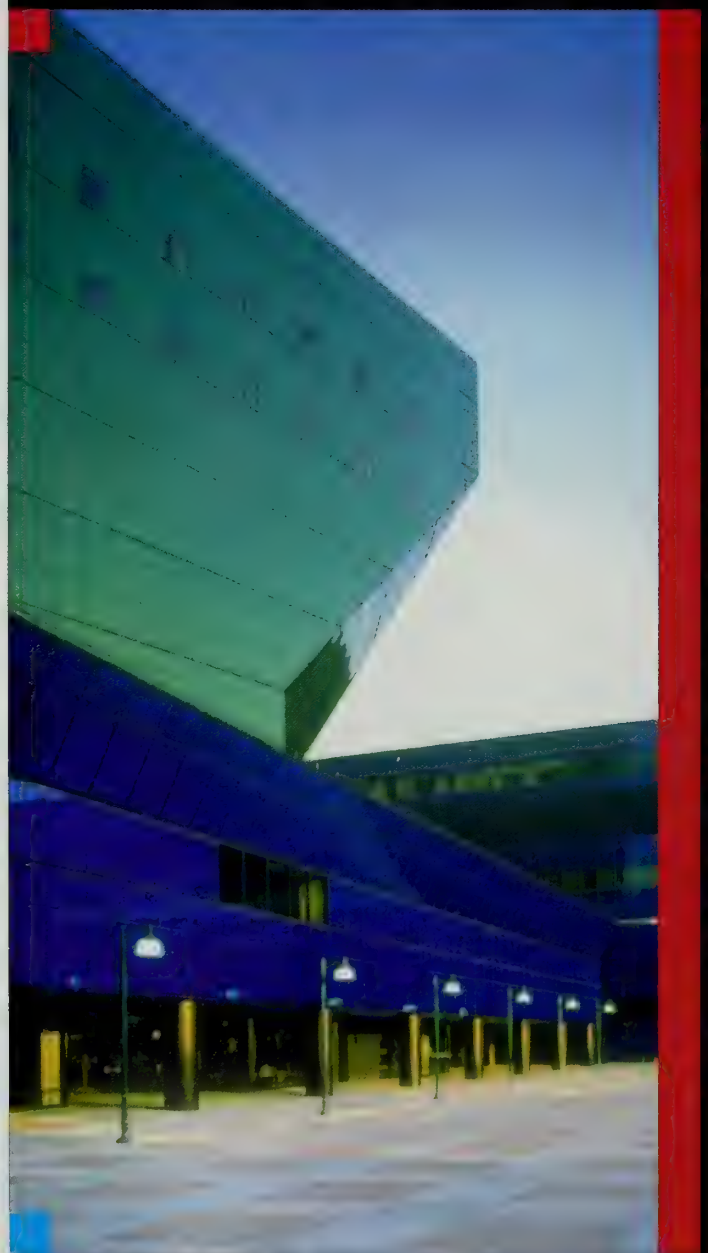
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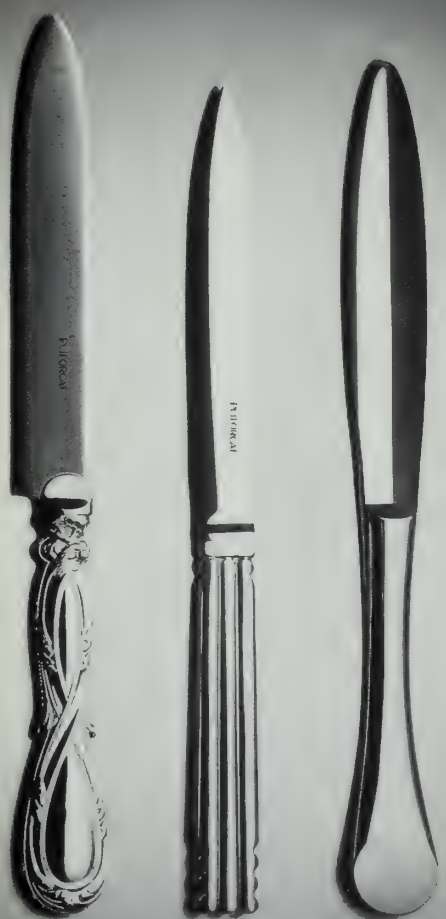
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continued from page 152

David Copperfield

In 1991 the famed illusionist purchased the Mulholland Collection, known for its large assortment of objects and documents belonging to Houdini and other celebrated magicians. "I bought it to rescue it," said Copperfield in 1995, "because if I hadn't, everything would've been scattered." He went on to buy several more collections of magic-related materials, all of which he has stored in a warehouse (below) in the Nevada desert, the exact location of which remains secret. Within the collections are advertising posters, performance robes and other costumes, and more than ten thousand books and documents on magic. Also included are various tools of the trade and a number of automatons, several of which were designed by the French magician Robert-Houdin, whose name Erik Weiss appropriated to become "Harry Houdini." Copperfield is the owner of nine years' worth of letters between Houdini, his idol, and the magician Harry Kellar. "These men are legends," Copperfield said of Houdini, Kellar and more colorfully named magicians, such as Dante, Okito and Willard the Wizard. "We stand on the shoulders of giants, and here is their correspondence."



MARY E. NICHOLS



DAVID ZANZINGER

Billy Wilder

I have gone off in too many directions," Billy Wilder (left) said in 1986, attempting to sum up the relationship between his personal tastes and his extensive, disparate collection of paintings, sculptures and furnishings. "That's just how it is." The legendary writer and director of such films as *Sunset Boulevard* and *Some Like It Hot* filled his Hollywood house with an eclectic mix of African sculpture and masks, pre-Columbian art and modern and contemporary works by Braque, Miró, Stella, Hockney and others.

continued on page 163

L'étoffe du décor



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Other features that make the Performer the charcoal grill to beat? A hinged cooking grate that makes it easy to add charcoal. Large, crackproof wheels designed to roll over grass, gravel and other uneven surfaces. Locking casters that prevent rolling. And stainless steel hooks for barbecue tools.

What's more, we created our stainless steel work surface not only to clean up easily, but to allow you to keep everything you need exactly where you need it. Close at hand. The ingenious design doesn't stop there, though. Underneath the work surface you'll find a storage bin large enough to keep 20 pounds of charcoal dry.

Then there's the patented Performer thermometer. It not only monitors the internal temperature of the grill, but also doubles as a meat probe to check the doneness of your food. Our One-Touch™ Cleaning System features three aluminized steel blades that scrape and sift ashes out of the kettle grill into the ash catcher. The ash catcher then releases for easy disposal.

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Ultimately, a grill of this caliber should simplify your life, not complicate it. That's why you'll find restaurant-grade

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robot-weld it together for Rock of Gibraltar stability. It's also why we make the work surfaces, condiment holders and hood handles out of stainless steel. And to ensure our grill hoods will never rust, fade or peel, we fire a porcelain-enamel finish on at 1600°F. The ordinary enamel used by most grill manufacturers looks good new but quickly breaks down and burns off.

Another thing that shouldn't happen with a gas grill is uncontrollable flare-ups. That's why we eliminated the lava rocks and ceramic briquettes traditionally used in gas grills and replaced them with our stainless steel Flavorizer® bars. (Flare-ups happen when fats collect in the porous surface of lava rocks, catch fire and then burn out of control.) On a Summit, juices and fats fall instead onto precisely angled bars, where they vaporize and create smoke to give food a real barbecue flavor. Other manufacturers may try to copy our patented system with less-expensive, perforated metal plates, but that's all it is. A cheap copy.

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continued from page 156

C. C. Wang

As a young man in Shanghai, painter and collector C. C. Wang became obsessed with a particular, and particularly expensive, fourteenth-century landscape by the Yuan master Wang Meng. His obsession ultimately compelled him to sell his house in order to raise the money to purchase it—only to find that the painting had already been sold. Undaunted, Wang began acquiring important artworks from his native China, focusing on paintings by Song, Yuan and Ming artists as well as Shang bronzes, Zhou pottery and Tang and Wei figurines (above right). Wang moved to New York City in 1947, and many paintings from his collection—considered one of the most prized of its kind outside of China—were eventually



PETER VITALE

bought by the Metropolitan Museum of Art. "Most of my life I only had eyes for paintings," Wang said in 1983. "But now I feel more enriched, as I can appreciate three-dimensional objects as well. I find you have to own them, touch them and live with them, to understand them."



William Goetz

Invitations to the residence of the noted movie producer and his wife, Edith, the daughter of Louis B. Mayer, in the Holmby Hills section of Los Angeles were among the most coveted in the Hollywood of the 1950s. Their William Haines–designed house (above), wrote A. Scott Berg in 1992, "dramatically opened into nothing less than one of the finest private collections of French Impressionist art in America." Included among the couple's paintings were Bonnard's *Le Déjeuner* and Degas's *Two Dancers in Repose*. Picasso's *Maternité* and Manet's *Woman with Umbrella* hung in the living room (above) among other Postimpressionist and modern works. Canvases by Monet, Sisley and Toulouse-Lautrec were on one wall, bolted to a panel that could automatically be moved to convert the space into a screening room. William Goetz died in 1969; his widow continued to live in the house until 1978.

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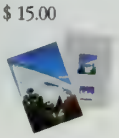
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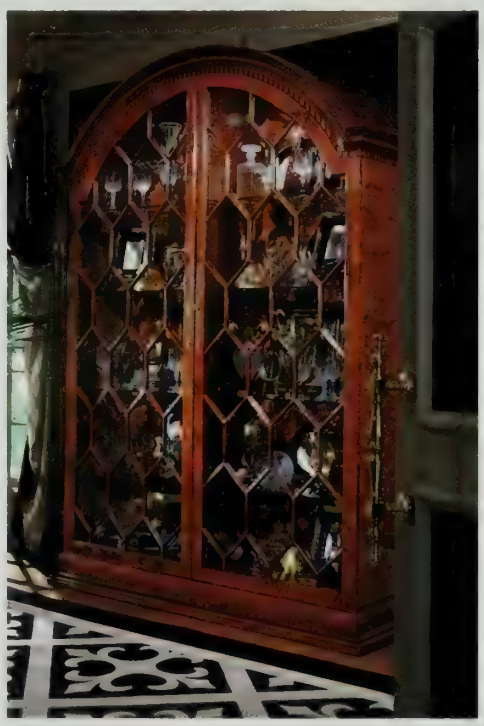
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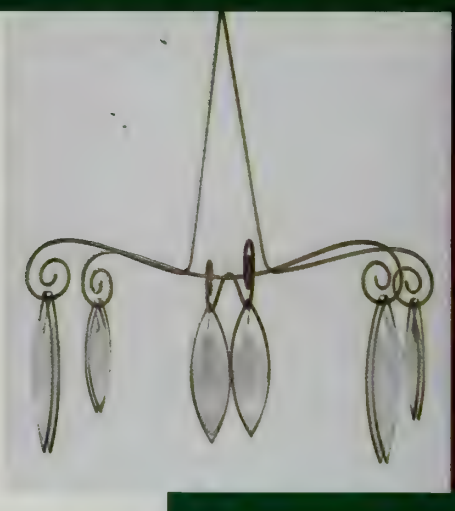
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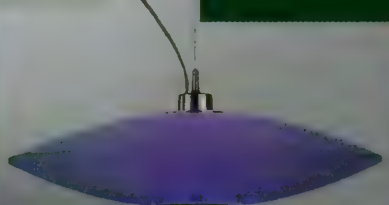


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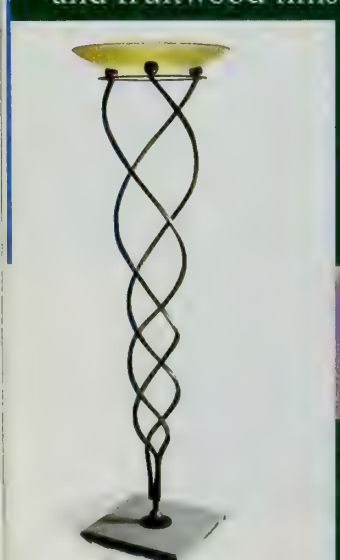




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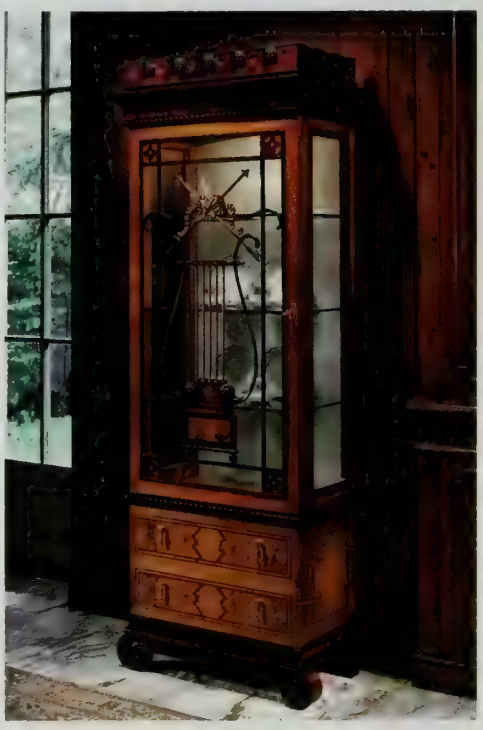


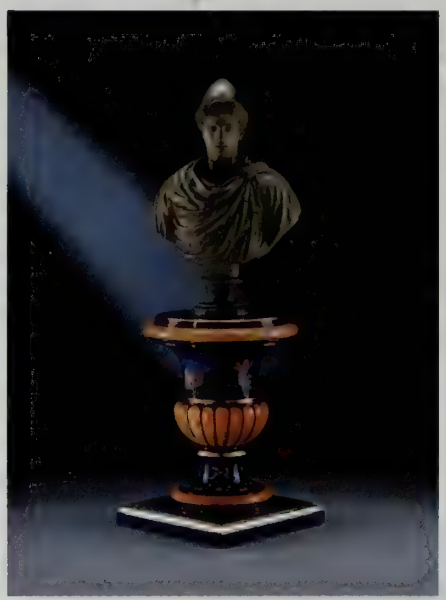
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THE LIVELY ART OF CULTURAL COMMENTARY

SAMPLINGS FROM T. H. ROBSJOHN-GIBBINGS TO BRENDAN GILL

The best design writers have a distinct point of view that they are able to impart with style and wit. T. H. Robsjohn-Gibbings, Van Day Truex, Stanley Barrows, Russell Lynes, Valentine Lawford and Brendan Gill were among the best. Each contributed numerous articles to Architectural Digest *over the years, and their pieces helped to define their times as well as to clarify our perceptions of the past.*



T. H. Robsjohn-Gibbings

The renowned British designer and author T. H. Robsjohn-Gibbings (1905–1976) was noted for his contemporary classicism. In the 1970s he issued commentary on the design world from his home in Greece.

DEVELOPMENT OF TRUE TASTE BEGINS with knowledge of private environment in the past. This knowledge permeates awareness, and strong individual preferences for particular aspects of enduring beauty in the past make an unshakable appeal. To use an old expression, "they speak to you." These individual preferences are the foundation of individual taste; and as they develop—bringing regard and esteem for particular forms, materials, colors and harmony, in relationship to background and furniture—one's own clear individual image begins to appear. When this image is sure, then and only then can the homemaker edit and choose with certainty and total confidence from the gigantic commerce in "architecture" and household "merchandise" those honorable and timeless exceptions that are worthy of being a reflection of fine individual taste.

—True Taste, January/February 1977

THE STAGE IS SET. THE CLIMATE OF THE times is explosive. Permissiveness has fractured modern arts, shattering glass houses—reliquaries for Mies van der Rohe furniture—and multinational corporation shrines hung with abstract altarpieces. All have begun to crack. Total absence of delight and consequent face-saving rejection by architectural writers has induced a postmortem eclipse. Long before the collapse, Victorian and Edwardian arts, poised like a melting glacier, began to flood world architecture and interior design....

Forecasts of such an age go back at least forty years to the early thirties when the aesthete brought the last delight to art before the iron curtain of modernity banished him as irrelevant to its puritanical purge. In 1933 architect/designer Emilio Terry, collaborating with George Balanchine, created settings for *Les Valses de Beethoven* and interiors and *folies* for Charles de Beistegui. These interior spaces made for delight and dreams... were an evocation of the future. Later, but equally prophetic, were the spellbound interiors created by David Lean and his art director for the film *Dr. Zhivago*. These rooms, transformed as by a magic wand into silent shimmering snowdrifts and icicles, with only the faint sound of swaying crystal pendants, made a world audience quicken with delight. But these tentative predictions echoed by the fantasy and wit of Pavel Tchelitchev, Christian Bérard, Cecil Beaton and Oliver Messel are only the prelude of a Gossamer Age in design.

—The Gossamer Age September/October 1975

THE DILEMMA OF INTERIOR DESIGN today is that room spaces have no architectural merit. They are four walls, a ceiling and a floor into which furniture is crammed and compounded with wall clutter. Variations of this stale formula are so futile our family environment has taken on the look of gracious timidity prodded by modern museums and lashed on by interior designers and imitative media.

—Can Living Space Become a Work of Art? March/April 1976

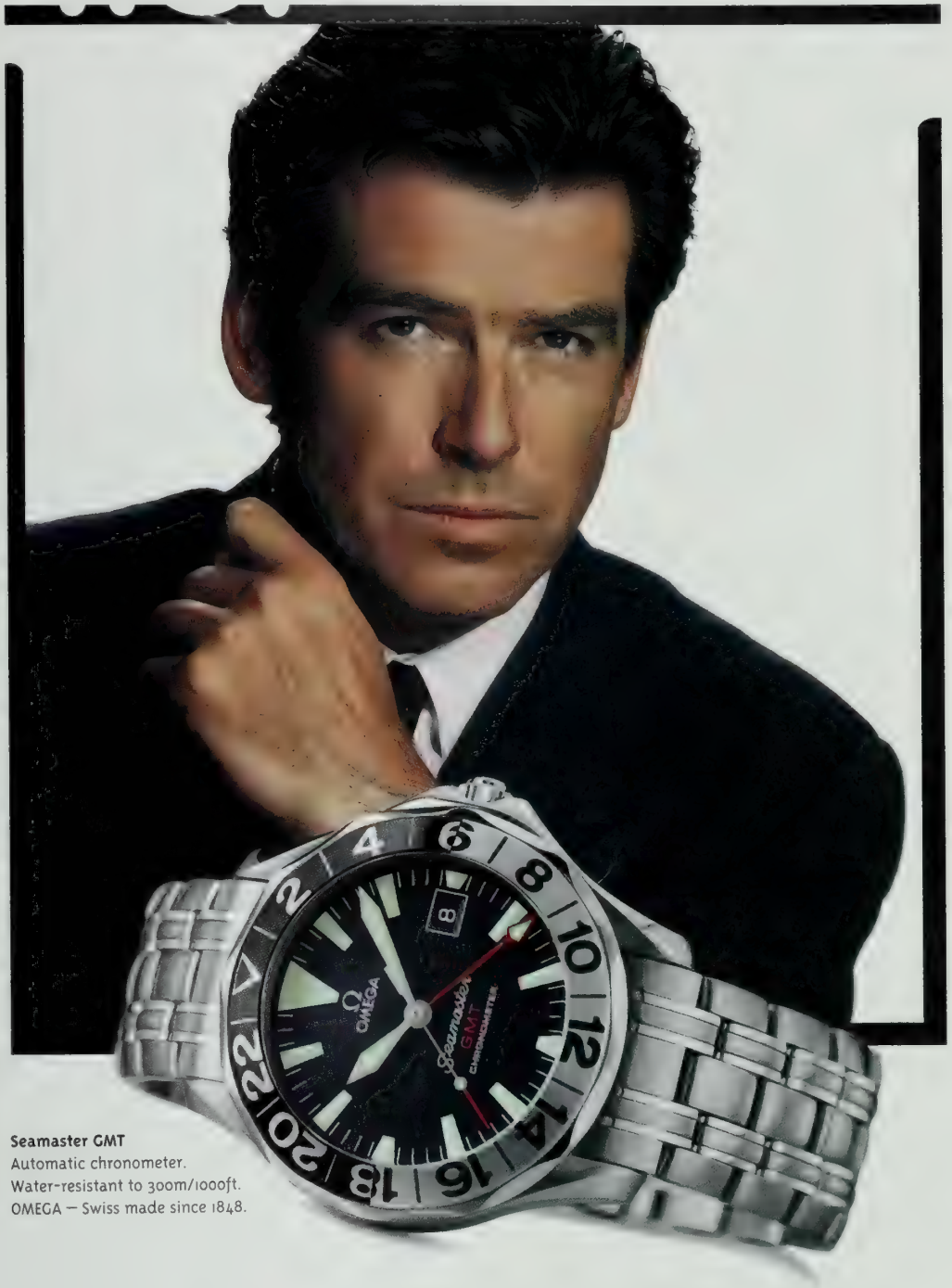
FOR A ROLL IN THE AISLES AND ACHING sides nothing can top the frolicsome roundabout-face by the Museum of Modern Art in New York, which exhumed Victorian Beaux-Arts architecture in an attempt to prove America—and not the museum—has been caught unawares. One hesitates to think an institution as solemn as the museum hasn't the right to jilt a principle in an aesthetic emergency. But for decades every architect in America had his eager innocent nose rubbed with the museum-sponsored Bauhaus International Style, and multinational corporations had learned how to spell Le Corbusier and Mies van der Rohe in their brochures and bemused citizens had been lulled into equating high-rise building with progress. It is hilarious to think they will now have their bottoms spanked.

—Victoria Victorious, May/June 1976

LISTEN MY CHILDREN AND YOU WILL hear the voice of one lone woman speak the truth, blast interior design off the map and become immortal. She was asked by her decorator, "Which period do you want?" And with the impact of splitting plutonium she replied, "I want my friends should faint dead away—period."

continued on page 182

Pierce Brosnan's Choice



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THE LIVELY ART OF CULTURAL COMMENTARY

continued from page 180

Those nine explicit words unmask the true motivation behind every stately home, château, schloss and villa in Europe.... Today we have the spectacle of multinational corporation buildings trying to make each other faint dead away. And so it will always go. Always.

—A Masque of Ostentation
July/August 1976

THE RICH MAINTAIN THE NECESSARY, never-ending dream of acquiring wealth. Without the dream human society is like an automobile without a spark plug.

But the rich must play ball and resist being reformed. They must be exclusive, extravagant, giddy, scandalous, spectacular, dazzling, enviable and fascinating.... Let us not kid ourselves. We *love* the rich. They supply one of life's necessities, gossip. They shock and shake our boring moral fiber. They ease our constraints and prove we are possible rakes and courtesans if we could but afford it. They give fashion the illusion it is not a bewitching, mindless hoax. Above all the rich have the one lure that holds us spellbound. They are celebrities.

—The Pageantry of Riches
September/October 1976

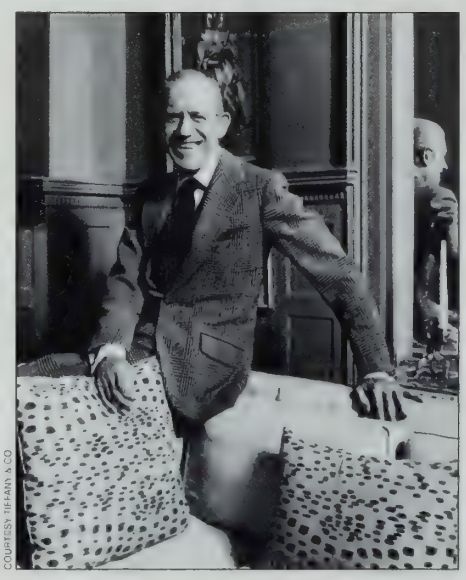
TIME, AND THE BUILDINGS THEMSELVES, aroused worldwide awareness that the International Style was a disaster. The basic reason, though even now largely unperceived, was that the concept of God, machine and building in one was, for all its "functional" perfume, a fraudulent aberration and betrayal of true architecture. Today in the wake of universal condemnation it can surely be stated categorically that citizens of the world, now confronted with iron-fisted glacial slabs lining their streets, far from feeling overwhelmed with the desire to prostrate themselves in adoration, are subconsciously aware they are mere spectators of an inhuman force, unexplained, beyond their control, and inherent to the normal love citizens give to their environment.

—The Machine Deity, March 1977

JUST AS AFTER WORLD WAR II, WOMEN starved from the stringency of clothes plunged into Dior padded hips and ballooning skirts, in the same way interiors starved by the rigors of "modernity" piled up voluptuous upholstery, mountains of cushions, swollen curtains, floor-length valances, swaggering rugs, a plethora of opulent plants, and walls clustered with anything from chic Africana to bunched feather fans.

But in all this decorative gluttony something is missing.... Erotica has flown the coop. Why? Is it the scramble to collect "modern" paintings and sculptures imitating bogeyman African fetishes, in the credulous belief this primitive pastiche plumbs new depths of consciousness, that explains the vanishing of erotica? Is this why there is general acquiescence that portrayal of love and desire is *kaput* and human beauty only comprehensible as Halloween pumpkinism?

—Eros at Home, April 1977



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VAN DAY TRUEX

President of the Parsons School of Design and design director of Tiffany's from 1955 to 1979, Van Day Truex (1904–1979) was a distinguished voice in the world of design and style for decades.

OVERLIGHTING IN PUBLIC OR PRIVATE places can be as bad as underlighting—both made possible by the advance in technique. What about this spread of darkness in bars, restaurants and nightclubs? The category of bars and night spots can be rationalized, as underlighting is less questionable, and even desirable, in increasing privacy and a certain element of adventure. But in restaurants it is a disaster for any of us appreciating good food agreeably lighted. When dining, there should always be a certain festive atmosphere present, if possible.

I never can forget the lighting of the famous restaurant Larue in the rue Royale in Paris before the last war. You entered a softly glowing late-nineteenth-century gold and white room with delicate chandeliers. At all the tables in alcoves or the open area were individual lamps with pink silk shades. Nothing embellishes more than a pink glow over white-linen-draped tables.

—The Nuances of Interior Lighting
March 1977

I WONDER IF ANY ELEMENT OF INTERIOR design is more personal than color? Nothing can more quickly reveal aspects of personality and character than the choice—or absence—of color....

As much as I seem to have settled into a noncolor, monochromatic choice for my own rooms, I'm glad I went through the jumps in the past using definite colors. I had for years a tiny flat on East 75th Street in New York. It began white and green, then it went to all red. It ended up with warm black walls and beige wicker blinds—almost no color—and then over the years I seem to have stuck. In any change I believe I used color as a design—structurally. And here we have an important control—color used in a purely structural sense....

Color is a major element in scale. A small room can have a larger look by the use of closely related values, hues, and intensity. A large room can be made to look smaller by marked contrasts of color and value, hue, and intensity. Value is one of the most important elements. Whether light or dark, little value contrast makes for unity; and sharper contrast makes for stronger punctuation.

It is obvious that any rather noncolor, monochromatic design is safe, easier, more generally restful, and with life being the hurdy-gurdy that it is, more and

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THE LIVELY ART OF CULTURAL COMMENTARY

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more of us prefer an interior giving the maximum repose.

But thank heavens there are those more explosive characters who prefer to live with stronger color and a generous use of it. Just as I prefer personally to withdraw into a quiet scheme, I relish being in the rooms of those who have the temperament to choose and dominate stronger backgrounds.

—Interiors, Character and Color
April 1977

MAY WE ALWAYS AVOID UNFUNCTIONAL pretentiousness in the field of interior design; the facts of life should dominate more and more, in both exterior and interior environment. There is less service available and we need to stress good lasting construction with quality of line and proportion and texture. Provide less, provide better.

—Responsibility in Design
September 1977

I WOULD LIKE TO SEE A LIST OF FURNITURE designs from the earliest production to the present moment, selected by a top-ranking designer—the choice determined by a highly sensitive objective eye choosing models of lasting, timeless merit. Herein would appear examples that are purely functional, such as an Egyptian folding X-stool, an early Chinese console, simple chairs and tables from the eighteenth century—excellent in proportion and function, with the minimum of superficial decoration; certain Shaker designs; some Thonet models. There has been too little production of such expertly selected examples and far too much of badly selected designs....

As furniture becomes more edited, as we use more built-in storage space and more upholstered pieces, we are eliminating more and more unnecessary furniture. This means there is all the more need for the remainder to be well designed. The criterion should really be quality of design.

—Reproduction Furniture
October 1977

I MIGHT BE PROVOCATIVE AND STATE THAT the larger the room, the emptier it should be; the smaller the room, the more filled. I am rather partial to the empty look in large rooms. Of course I can readily see that such a room can be intensely inviting when filled with diverse and varied chapters. But I have a weakness for the luxury of space being emphasized by space. I am reminded of the open uncluttered living space of Philip Johnson's famous Glass House. As I remember it, there was only one piece of art: a Poussin landscape in full harmony with the surrounding panorama of the Connecticut woods. The maximum of emptiness was beautiful and serene in the architect's hands.

—Private Rooms, April 1978

WHAT WAS JEAN-MICHEL FRANK LIKE? Once encountered, never to be forgotten, some say. He was about thirty-five when we first met, of medium height, dark, made of resilient mettle, a charged dynamo with a deep, gravelly voice. He was positive and vital, like a vibrating high-tension wire, yet highly sensitive and prone to periods of black depression if his professional projects or personal life were not progressing well.

The Frank family history gives a clue to his volatile temperament. Frank's father had married his own niece. There were three sons, of whom Jean-Michel was the youngest, born in 1895. In 1915 Frank's two brothers were killed on the Western front within a week of each other. His father committed suicide a month later, overwhelmed by the tragic loss of his sons and the feeling that German cousins in the enemy army could symbolically have been the cause. Jean-Michel's mother withdrew for the rest of her life into a closed world of sorrow. All this family tragedy occurred when Jean-Michel was about twenty. Is it, then, any wonder that he had an unstable temperament?...

...In March 1941, he killed himself. Jean-Michel Frank will remain the outstanding interior designer of Paris in the thirties. Standing apart from the so-called Art Déco movement, he was a perfectionist for simplicity of form and line in interiors and furniture. His severe approach was saved from dry austerity by the imaginative use of textures, woods, marbles and metals. The functional proportions of his work provided as well an excellent support for flights of fantasy. He was a center of design activity, an inspiration to... fellow artists, designers, artisans and clients, a brilliant group whose collaboration he welcomed. Everything that remains of Jean-Michel Frank's work illustrates his sensitivity to diverse form and texture: form always sober and simple, material often imaginative and luxurious.

—Jean-Michel Frank Remembered
September/October 1976

THE APPETITES AND INTERESTS OF people are what charge and give life to their rooms, and it should not come as a surprise to anyone to learn that my personal inclination in design is to prefer rooms that are full of the evidence of a good life sensitively lived.

—The Pleasures of Scrapbooks
January/February 1979



FELICIANO

STANLEY BARROWS

Stanley Barrows (1914–1995) was the director of the European Studies Program at the Parsons School of Design and chairman of the Department of Interior Design at the Fashion Institute of Technology.

TO ME, BALANCE—BOTH IN MOOD AND layout—is the most important ingredient in design. The most beautiful rooms in the world are those that balance a romantic approach with a classical one. When a room goes overboard

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"I'm not always neutral on color."

MARK POLLACK

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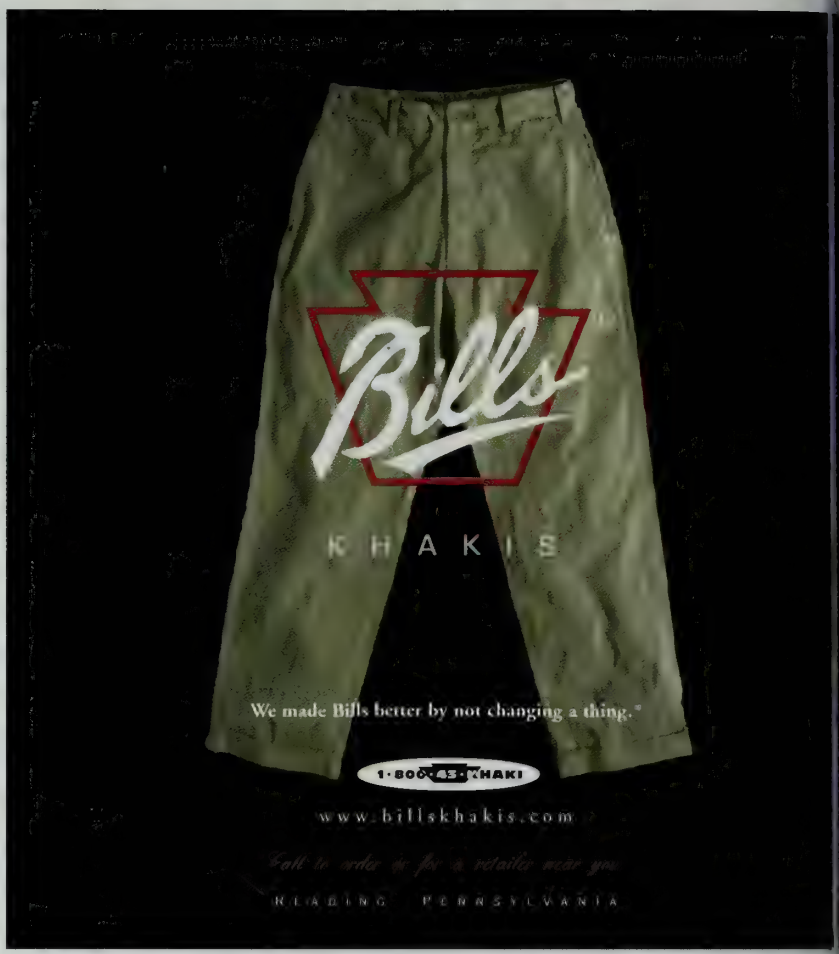


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Beyond the Walls of *Portugal*

Where the past is omnipresent

By Marvine Howe

What always astonishes are all of the great castles and palaces, grandiose churches and monasteries in Portugal, a sliver of a country just a shade larger than Maine.

Bear in mind the many invaders attracted to this land on the edge of continental Europe. Local Lusitanians were constantly building fortified castles against Celts, Carthaginians, Romans, Vandals, Visigoths, Moors and Castillians—who often simply stayed. And not to forget the early Portuguese mariners who explored the globe, bringing back immense fortunes and ideas to the capital, which then imported some of the world's finest art and artists.

Such multicultural influences make the exciting architectural amalgam that is Portugal today. With growing awareness that old is beautiful, and help from UNESCO and the European Union, a major effort is underway to restore and celebrate the country's rich legacy, including World Heritage sites like the monasteries of Alcobaça and Batalha, among Europe's most splendid Gothic monuments.

A newly expanded network of highways makes the past more accessible. The remotest corners can now be visited in



Towering over the mountainside town of Sintra, Pena Palace is a brash mélange of Neo-Moorish, Neo-Manueline and Renaissance elements, piled on the ruins of a 16th century convent.

comfort, as families open their manors and the government develops its web of *Pousadas* (inns) in historical buildings–the converted watchtower of the Rococo-style National Palace of Queluz, the Medieval Castle of Óbidos and others–as well as in regions of exceptional charm like the Santa Cristina near Conímbriga.

Remnants of Roman walls, roads and bridges are encountered around the country. Ongoing excavations have uncovered a Roman theater inside Lisbon's Medieval São Jorge Castle. The Moorish presence is still felt in arcaded streets and casbah-like neighborhoods, especially in the south, occupied for 500 years. Even Sintra, recently declared a World Heritage site, is dominated by crenelated Moorish fortifications and neo-Moorish palaces.

Portugal's quintessential Manueline art style reflects the 15th/16th centuries' Age of Discoveries, with nautical motifs and hints of Africa and Asia. The finest examples: Lisbon's Tower of Belém and São Jerónimo Monastery, both of which have been newly restored.

The age of Modernism came slowly to Portugal. But since the 1974 Flower Revolution, a new generation of architects has burst onto Lisbon's scene, led by Post-Modernist Tomás Taveira and his provocative pink fantasy, the Amoreiras shopping center/office towers.

The century is closing with a flourish, with the renewal of Lisbon's Eastside for EXPO'98 and the creation of eloquent structures like Santiago Calatrava's glass-and-steel forest, the Gare do Oriente, a testament to the marriage of the past, present and the future in this legendary land.

Marvine Howe, a former New York Times correspondent, spends several months of the year in Lisbon.

Photo: José Manuel



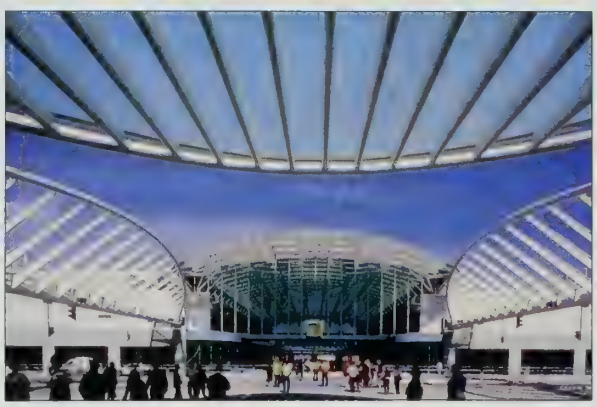
◀ Pousada dos Lóios, a 15th century monastery-turned-inn located in the enchanting museum-city of Évora, is part of a growing network of 44 government *Pousadas*, inspired by Medieval wayside inns and aimed to preserve and share the country's cultural heritage.

Portuguese Gothic reached its peak with the Monastery of Santa Maria da Vitória, raised to hail the victory over Castillian forces in 1385. The majestic monument, called Batalha (battle), is remarkable for its graceful ochre limestone façade, grand portal and delicate Manueline stonework. ▶



Photo: João Paulo

Photo: José Manuel



◀ Lisbon's most dramatic new monument is the Gare do Oriente, a transportation hub designed by Spanish architect Santiago Calatrava and completed for EXPO'98.



Photo: Nuno Calvet

◀ Nestled in Lisbon's Monsanto Park, the 17th century Palácio dos Marqueses de Fronteira is a private residence open to the public, and home to an extraordinary collection of 17th and 18th century *azulejos* (glazed tiles), lively panels of Portugal's historic battles, romantic scenes and animal caricatures.

Portugal


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THE LIVELY ART OF CULTURAL COMMENTARY

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in either direction—so whimsical that it looks like a stage set, or so stark and sterile that it lacks imagination—it is not successful....

The puritanical look of the International Style, however, eventually grew tiresome. The sudden emergence of the more decorative Post-modernism that has followed is an example of the free romantic spirit prevailing over the purely intellectual. But most of today's architects and designers do not have the training or discipline to use classical ornamentation seriously. That is why they have chosen to take bits of Renaissance and Baroque designs and show them distorted or flattened out. It's one way of relieving the boredom of their otherwise sterile designs.

I feel the time has come for a major change in design education. A house must be more than a machine for living; it should be an expression of the mood and personal living style of its occupants. In order to cure the malaise the Bauhaus revolution so strongly caused, architects and designers will have to learn to take a more humanistic approach to their work. Once this is achieved, new and original designs can be produced—ones that balance romantic ornamentation with technical innovation.

—On Memorable Designs
September 1981

THE EIGHTEENTH CENTURY HAD A DESIGN message to give the twentieth century that I consider very important. Rational thinking was the premise of eighteenth-century style. The buildings, gardens, even the rooms, were designed with careful attention to proportion, symmetry and flexibility. A library, for example, would be arranged according to a precise floor plan that mapped out the central axis of the room, showing the furniture and objects carefully balanced on either side. Shapes would often be repeated: If oval-back chairs were selected for a room, a set would be arranged to create what the French would call "a sense of measure"—a rhythmic repetition of line and silhouette. Most designs would be quite flexible, too, so that a room could serve a number of purposes.

Colors were never bland or washed out. Instead, eighteenth-century rooms exhibited very clear, fresh, highly organized schemes. Often one overall pattern was chosen: When the walls of a room were covered with a particular fabric, the curtains and many pieces of the furniture would be of that same fabric. Even though eighteenth-century houses and furniture were quite elaborate, their basic principles were simple.

Simplicity, order and flexibility endure throughout the centuries. Today, some of the most successful rooms are designed by people who have been taught the discipline of eighteenth-century style; this period trains the eye better than any other.

—On Disciplined Design, October 1981

I MET LADY MENDL ONLY ONCE, SHORTLY before she died in July 1950. She had given a scholarship for many years to Parsons for a student to tour France and Italy with other students and study decorative arts. I directed these tours for the school, of course, and one afternoon she invited all of us to her Villa Trianon at Versailles so that she could give her signed photograph and check to the student on scholarship. She came out of the elevator in a wheelchair wearing her usual little black dress, white gloves, black hat and pearls. We went through

> Designers will have to learn to take a more humanistic approach.

with the ceremony, and then she invited me and a faculty associate to come back the next day and swim in her pool. When we arrived, her secretary said Lady Mendl was not feeling well enough to receive us, but we were to go out to the pavilion by the pool and enjoy ourselves. There, a footman said there was only one problem: There were no bathing costumes; they had not come back from the laundry, but the hedges were high to ensure privacy, and we should just throw off our clothes and swim au naturel. We did so, and as we were swimming I caught a glimmer of reflected sunlight on metal behind semitransparent upstairs draperies, and I realized that Lady Mendl herself was sitting there with binoculars, probably playing a game that had amused her before. This was the final instance, as her very long and glittering career and lifetime ended three weeks later.

—Manhattan's Most Educated Eye
November 1992

THE NEVER-TOO-MODEST ELSIE DE Wolfe, not having done very well as an actress, took up decorating. Her trump card was the use of the color white, which no one seems to have thought of before. It wasn't long before Syrie Maugham came sailing over from London and trumped even Elsie. Not only did she paint walls white, but she'd strip and paint priceless Chippendale furniture, Rococo mirrors, anything she could get her hands on. And both women had a fondness for mirrors, which grew with age. Soon everything that wasn't painted white was covered in looking glass. A standoff!...

Rose Cumming was another fascinating and very original talent. Completely self-taught, she had a great eye for color and fabrics and she did... quite outrageous things, which have made her a great unsung influence....

[Joseph B. Platt] and his wife were both eccentric. I remember one summer they took a house in the country. Everything had to be blue. They both had blue eyes, naturally. Blue-lacquer chairs, tubs of blue hydrangeas, their two children both dressed in blue. One day I was out there and saw one of the boys on his blue bicycle, and he'd scraped his knee and it was covered—of course—in a blue bandage. Perhaps it isn't any wonder that his father ended up with a breakdown....

But the legendary figure that looms up behind this whole New York group was Van Day Truex, an elegant papercut of a man. There are several things to say about Van Day apart from the fact that he was design director of Tiffany from 1955 to 1979. The most important is that he didn't have any money to speak of, and what he did have he spent

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very carefully on the most exquisite clothes, so he was always a *New Yorker* sketch of perfection. The second was that he ran around town with some of New York's most important society women of the time.... Millicent Rogers, for example. Walter Winchell liked nothing better than writing up their evening doings. So Millicent with her tiny feet—famously displayed by Diana Vreeland at the Metropolitan Museum of Art when she exhibited the Rogers shoe collection, years and years later—and Van Day Truex, a tall, impeccable man-about-town, were classics of their time, like an Art Déco silver cigarette case and a beaded bag.

—Recalling a Golden Era in Manhattan Design, November 1989



FELICIANO

Russell Lynes

A prolific author and the managing editor of Harper's Magazine *for nearly 20 years, Russell Lynes (1910–1991) wrote the Russell Lynes Observes column for* Architectural Digest *from 1974 to 1987.*

One is inclined to identify style with high style, something only the rich can afford when, in indisputable fact, one of the great hazards to style is wealth. Those who try to achieve style by the lavish use of money are on the one hand likely to achieve vulgarity or on the other "good taste," both of which are the antithesis of style. Vulgarity is mindless ostentation; good taste is educated *timidity*: Style has conviction, arrogance and egotism and a dash of chutzpah and gall.

—Leisure and Style November/December 1974

For more than a century and a half, architects have been riding a hobbyhorse named "Honesty." Generation by generation, architecture has rocked back and forth on this horse, whose name has sometimes meant one thing and sometimes another just the opposite. In the early nineteenth century, Greek Revival architecture was regarded as the honest architecture for a young republic that regarded Rome as a model. Only a few years later, in the 1840s, Greek Revival was declared to be dishonest architecture. What were Americans doing, living in temples with kitchens? And how can you make an honest temple out of wood, not stone? And who do we think we are, gods?... The style, it was declared, was a sham.

And what was suggested as more suitable to a nation that was rural and occupied by farmers? Gothic!

—Honesty and Architects, March 1979

Dilettante is a word that has lost its once erect posture, its dignity and its guts—and nothing has come to replace it. It once meant "connoisseur," but it has come to mean "dabbler" and, as an adjective, "superficial or amateurish." I would settle for something between expert and tyro—because it is that center ground of knowledge and enthusiasm on which the arts depend for encouragement, appreciation, pleasure... and, especially, intelligent support.

—The Importance of Dilettantes December 1980

Like many people with an interest in art, I carry an imaginary museum around in my head. I change exhibitions frequently, not in any orderly way, adding new pieces and putting old ones in storage. I throw away very little, so that the place, if it can be called that, is cluttered. One of the pleasant attributes of an imaginary gallery is that it can be any size, and there is no maintenance or upkeep and no worry about conservation. Nothing costs anything. If the pictures I put in it sometimes gain in value and sometimes decline, it is a matter of taste—(call it whim, if you please)—my taste, and any arguments about it are between my taste today and my taste of yesterday.

—The Museum in My Head January 1982

There is something to be said for architecture as an international language, a sort of Esperanto or lingua franca that speaks with a vocabulary understood almost everywhere. In our day architectural styles, which change more rapidly than they did a couple of centuries ago, are no sooner off the drafting board in London or New York or Milan than they turn up in Paris or Mexico City.

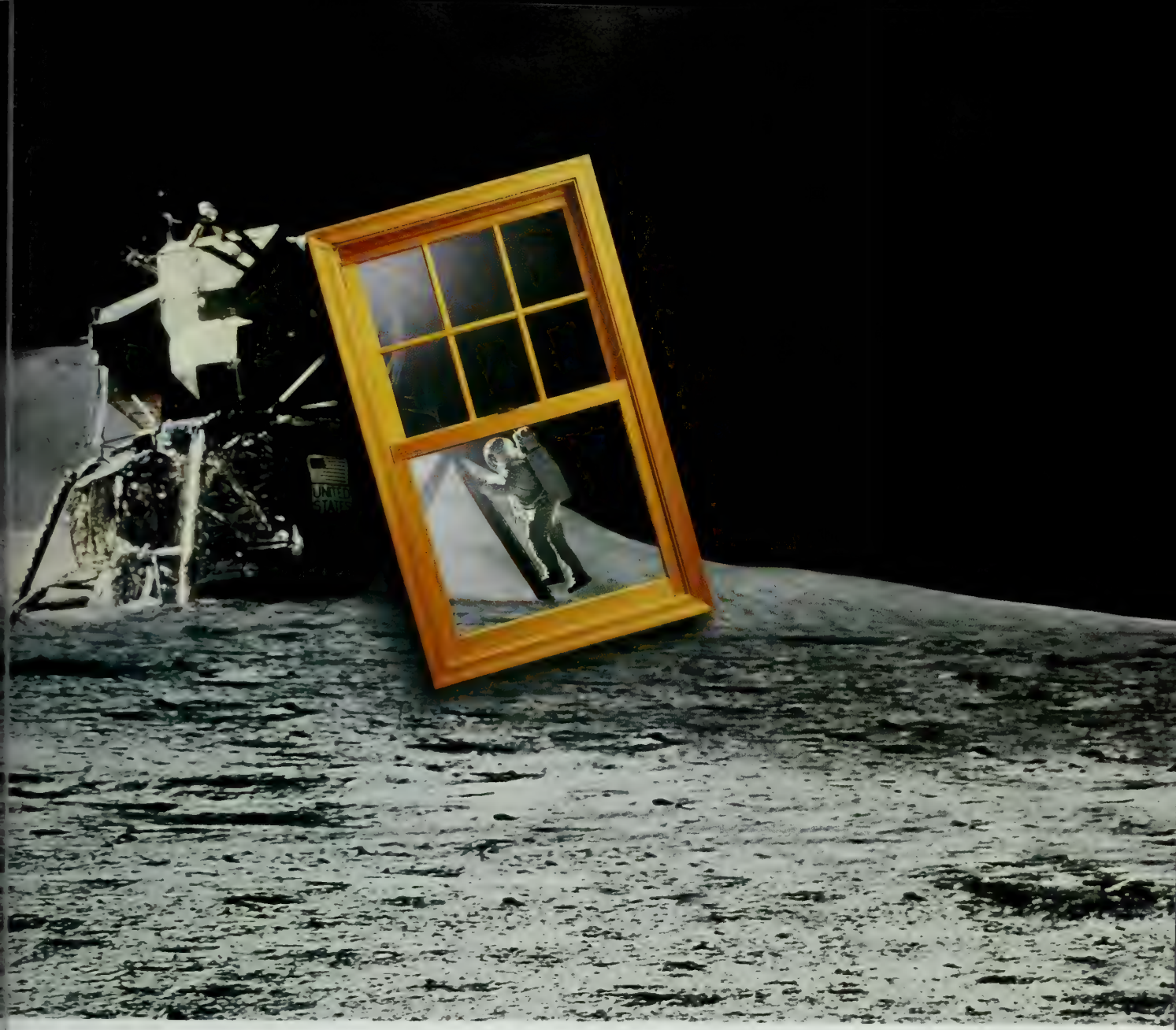
Architects these days are peripatetic. I. M. Pei of New York currently has his hand in the refurbishing of the Louvre in Paris. Robert Venturi of Philadelphia is designing the extension of the National Gallery in London. James Stirling of London (via Scotland) has completed a new building for the Harvard Art Museums in Cambridge, and Arata Isozaki of Tokyo is the architect of the new Museum of Contemporary Art in Los Angeles. In Paris the Pompidou Center was designed by a Briton, Richard Rogers, and an Italian, Renzo Piano....

They all speak the Esperanto of architecture, though they speak it with different accents and use different clichés and colloquialisms. Whether we like what they are saying or not, we get the pitch.

—Do You Speak Architecture? January 1987

At the very moment when Bauhaus functionalism is being declared sterile and old hat, and *postmodern* is the cry of young architects who might, perhaps unfairly, be called the "avant rear guard," Russel Wright is coming back into his own. Not, to be sure, that this gifted designer of furniture and decorative and useful objects ever quite disappeared. His name in the 1930s and

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THE LIVELY ART OF CULTURAL COMMENTARY

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1940s was something of a household word to those of us who were then trying to establish households and their trappings. We thought of Wright as "our designer." His furniture was not only handsome, reasonably priced and up to date, it was well made and sturdy and it worked—not only for the eye, but for the rest of that curiously designed contraption of torso and limbs we live in. It was comfortable and companionable, neither ostentatious nor shy, and it was "honest."

—Russel Wright Revisited
October 1983

NOT SO MANY YEARS AGO, THE CLIMATE of the arts was such that an artist hoped to be discovered before he died; now he hopes to be revived before he dies.

We live in an age of revivals, not just of individual artists but of entire schools. Ours is a time when we are constantly looking for something out of the past that will both temper and embellish the present, something that will give the effect of slowing the pace of change by which our lives are hustled from sensation to sensation....

The revival of "Early American" in the 1920s became a chronic national nostalgia that needs no description. In the next decade there was the beginning of a Victorian revival that followed, but did not displace, the barn-and-attic plundering of the Early American craze and preceded the fascination in the 1950s with turn-of-the-century Art Nouveau and its sensuous colors and curves. And in the 1970s, when Modern seemed to grow tiresome, Art Déco, which had been the *bête noire* of those who accepted the Bauhaus gospel of good design, exerted a new fascination on collectors, designers and decorators. Now, once again, the Bauhaus, apple of the Museum of Modern Art's eye in the thirties and forties, is coming back in fashion, along with the furniture of the great Finnish architect Alvar Aalto, much of which had gone to the attic. At the moment there is a revival of crafts of all sorts—ceramics, textiles, glass, metalwork—which echoes the crafts movement of the late nineteenth century, when William Morris of England was the prophet and guru of the "Artistic Craze." There is even a revival of interest today in the so-called Craftsman homes of Morris's American disciple Gustav Stickley, and in the limp leather books and limp philosophical aphorisms of Elbert Hubbard.... We look back not in anger but in whimsy.

—Revivals: What Next?
September 1985

ENVIRONMENT, UNTIL QUITE RECENTLY, was a word that summoned up pleasant visions of gardens and glades, of nature working out its sometimes friendly, sometimes dog-eat-dog inevitabilities, its cycles and seasons, its natural wonders and equally natural horrors. Now *environment* is a word that raises hackles, a contentious pistol of a word. "The environment" is something of a cult, like Zen. A place used to be a place; a room a room; a house a house. No longer. A place, a room, a house, is now an environment, for better or for worse, for richer or for poorer. Personally, I find this tiresome.

—The Cult of the Environment
December 1978



VALENTINE LAWFORD

Serving as third secretary of the British Embassy in Paris from 1937 to 1939, Valentine Lawford (1911–1991) was introduced to the world of politics, art and high society. It was a world he never left. He was an accomplished painter and, with his companion, the photographer Horst, the author of several books on houses, gardens, fashion and people.

EARLY IN 1937, AS A JUVENILE MEMBER of the British diplomatic service, I was appointed to the embassy in Paris. One of my senior colleagues there, Sir Charles Mendl, was married to the American-born interior decorator Elsie de Wolfe. Both the Mendls were exceptionally kind and hospitable, and at Lady Mendl's apartment at 10 avenue d'Iéna and at her Villa Trianon in Versailles, I met a heady mix of European society, café society, movie stars, couturiers and couturieres, and good-looking cosmopolitan riffraff.

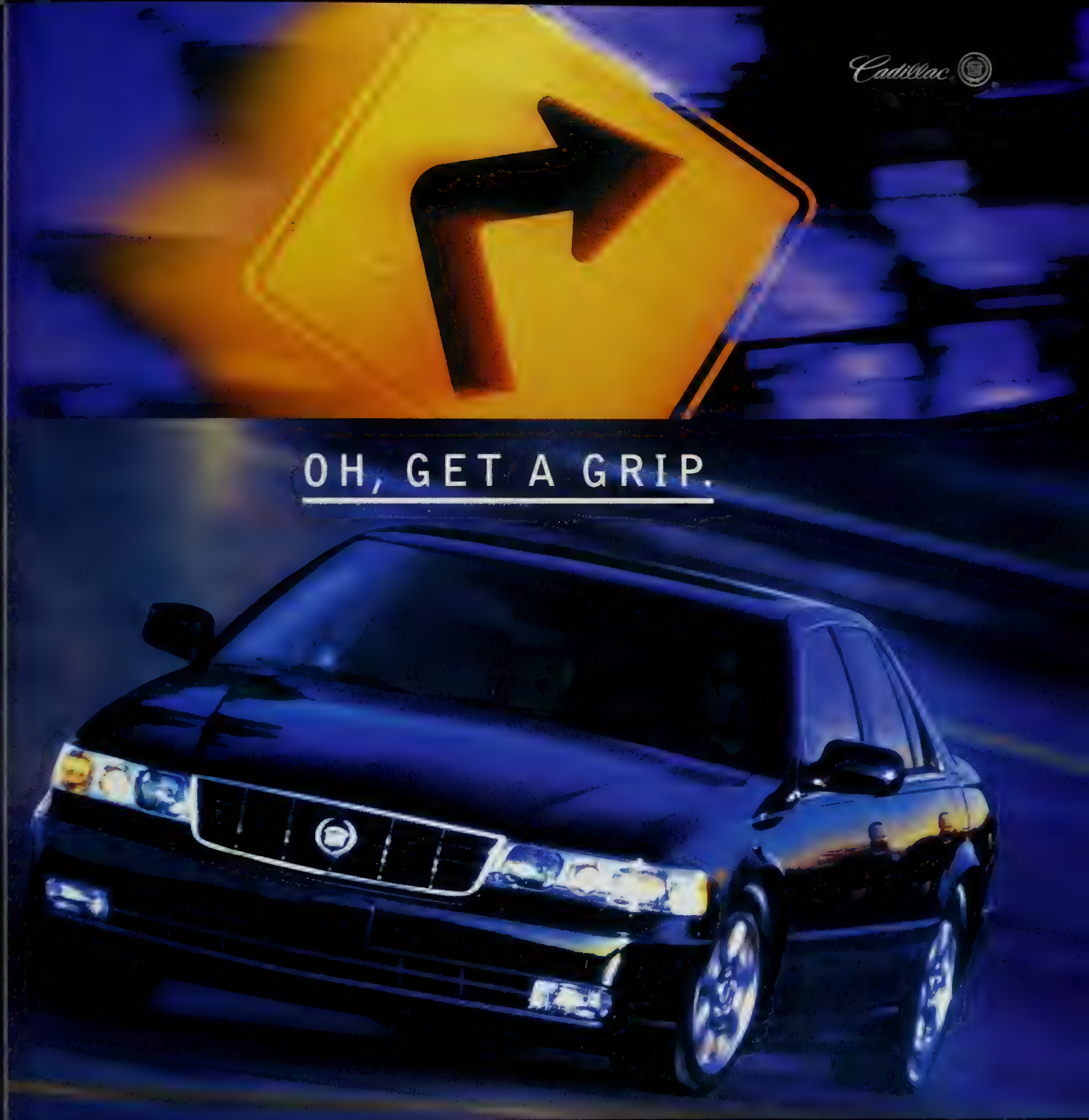
One of the most pleasant and sympathetic of my fellow guests was the Chicago-born Mainbocher, whose salon on the avenue George V was one of the most renowned fashion houses in prewar Paris. Main, as he was known to his friends, was not in the least like my preconceived idea of a fashion designer. He was short, stocky, gray-haired, sparing of words and conservatively dressed. He had a low-pitched voice and a manner that was assured but unpretentious. His rather solemn face would sometimes break into a puckish smile.

The women who were dressed by Mainbocher in those days—including Elsie de Wolfe, Mrs. Gilbert Miller and the duchess of Windsor—were not merely his professional clients but his personal friends. French and English as well as American, they formed a recognizable *petit clan*. By day, the mark of the clan was an underplayed but unmistakable elegance: an extreme simplicity achieved at considerable expense. Even on the greatest occasions they never—with the possible exception of the duchess on her wedding day in 1937—looked dressed up....

...Valentina could be fairly imperious, *à la russe*. But as a fellow houseguest at a country weekend, she was incomparable. Her characteristic pronouncements on life and love and fashion have been mercilessly repeated—quoted and misquoted—ever since those days. But two of her remarks, for which I can vouch, are still capable of making me smile.

On a visit to England, Valentina ordered a martini, and—as was not unusual in England then—it was served

continued on page 200



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IT'S WHAT'S NEXT.

THE LIVELY ART OF CULTURAL COMMENTARY

continued from page 198

without benefit of ice. Valentina took a sip and beamed: "*Hot* martinis, how divine!" And one Sunday morning when she was spending the weekend in Connecticut with a mutual friend of ours, her host asked her if she would like him to bring the *New York Times* to her room. "Oh, please no," she replied, "Sunday *Times* so *heavy*, darling. Need to be three in bed."...

It was once again thanks to Cecil Beaton that I first met probably the most formidably temperamental New York couturier ever: the superbly gifted but sadly ill-fated British-American designer Charles James.

According to those in the know, Charlie James knew more about the technique of the art of dressmaking, the cut and the structure of dresses, than anyone else on this side of the Atlantic. As I understood it, a minor miracle of couture engineering, consisting of an inner armature of buckram—a material which I hitherto only regarded as useful in bookbinding—made even his most opulent, neo-Baroque and figure-revealing evening creations light and easy to wear. It was almost as though they could have stood up and danced by themselves.

The only trouble was that their creator, who could be the most amusing company when he wanted, was not only helplessly unbusinesslike but phenomenally—one is tempted to say, brilliantly—quarrelsome, touchy and litigious. Even when he had finally made peace with some blameless client with whom he had been pointlessly feuding, he couldn't resist a final Parthian shot. "Please take these orchids to Mrs. X," James once instructed a messenger, "but make sure you *crush* them before you deliver them!"

—Encounters with Chanel, Mainbocher, Schiaparelli, Valentina and Charles James, September 1988

AFTER A NOTABLE CAREER OF ALMOST four decades as a New York decorator, Billy Baldwin retired four years ago—and promptly embarked on a second career, as a designer of furniture, fabrics and wallpapers.

Asked to describe what he would himself regard as his individual contribution to the success story of the decorating profession in twentieth century America, he replies, "I always thought of myself as a colorist, primarily; and I suppose one could say that I almost started the vogue for a clear, Matisse-like decorating palette. I believe I was one of the first to stress—in an article and an interview—the importance of creating personal rooms: rooms that really look as though they belong to their owner."...

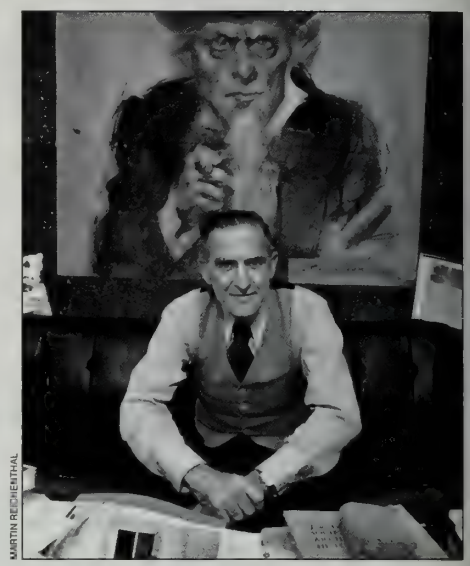
..."Young designers who go all out to produce 'something different' risk producing only that; and after a time, who wants it? I don't care much for the word *trends*. It suggests fads and fashions—both, by definition, ephemeral things."

—An Interview with Billy Baldwin September 1977

TO SAY THAT MRS. MILLER WAS A GREAT hostess—as indeed she was—is to risk evoking derision today. The term has been so often misapplied and caricatured that it is apt to be forgotten that in the contemporary world private hospitality on a lavish scale involves exceptionally hard work, and that entertaining at its best is a fine art. In her chosen sphere Mrs. Miller was both worker and artist.

Kitty Miller belonged to a generation accustomed to luxury and not ashamed of it. As the daughter of Jules Bache, the New York investment banker, art collector and philanthropist, she had been brought up in an atmosphere of great wealth generously and intelligently used. In his will, leaving his collection of paintings, sculpture and furniture to the Metropolitan Museum of Art, Mr. Bache stipulated that his daughter be allowed to choose a single item and enjoy the use of it during half of every year until her death. Mrs. Miller chose Goya's beguiling portrait of the child Don Manuel Osorio de Zuñiga, and hung it for six months of each year in the place of honor in her New York drawing room. Traditionally she gave a party to celebrate Don Manuel's arrival for his annual visit, and invitations to this unique event were eagerly accepted.

—A Summary of Taste March 1980



MARTIN REICHENTHAL

BRENDAN GILL

Brendan Gill (1914–1997) was an Architectural Digest *contributing writer and a longtime contributor to* The New Yorker. *The author of many books, including a biography of Frank Lloyd Wright, he also served as chairman of the New York Landmarks Conservancy.*

VISITORS TO NEW YORK CITY TEND TO assume that the feverishly incandescent little island of Manhattan is characteristic of the metropolis as a whole. The fact is that Manhattan is but one of the five boroughs out of which the complex mosaic of the city is composed and is almost as unlike the other boroughs as it is unlike, say, Indianapolis or Duluth. Many New Yorkers spend their entire lives in Brooklyn, Queens or the Bronx, or on Staten Island, without bothering to set foot in Manhattan. They are content to observe its lights against the sky, to read about its nightlife in the newspapers and to catch glimpses of its celebrities, sometimes in handcuffs and sometimes not, on TV.

—Riverdale: Country in the City November 1988

IT IS CHARACTERISTIC OF CALIFORNIANS to be chance-takers in the realm of building; they choose sites that a cautious Yankee would leave to goats and eagles, and what they build may well startle the eye instead of soothing it.

—Hats, Beds and Houses, May 1989

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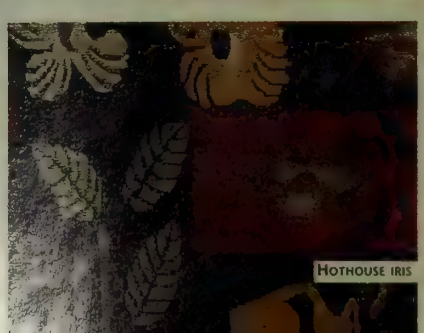

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THE LIVELY ART OF CULTURAL COMMENTARY

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THE PRITZKER ARCHITECTURE PRIZE jury said of [Oscar] Niemeyer that his designs give form to the culture of his native country and are a distillation of its colors and sensual imagery—words that are certainly appropriate but that pale into politeness beside the tragic eloquence of the statement with which Niemeyer accepted the prize: He wrote that he was "indignant at the misery that weighs upon a world socially unjust, a misery ignored, which our profession is powerless to better." Spurred on by that indignation and with an undiminished lyricism, he practices an architecture that manifests, in his words, "a concern for beauty, a zest for fantasy and an ever-present element of surprise." His words have the ring not of a valedictory but of a battle cry.

—The Pritzker Prize Winner's Landmark House in Rio de Janeiro
July 1989

THE GORDON CURVE POSTULATES THAT a building achieves the highest degree of public approbation at the moment of its completion; it then slowly loses favor over the succeeding decades, reaching a nadir by its seventieth year. That is the critical point in its existence. If the building can get past its seventieth year, the curve begins to rise at an accelerating rate, and by its hundredth year the structure is apt to be as highly regarded as it was at the beginning.

—Parlor Game
November 1989

IMITATING THEIR ENGLISH BETTERS, IN the nineteenth century prosperous American males busied themselves with the founding of private clubs. They did so for several reasons, one of which was to provide an excuse for getting out of the house and away from their women, who, again following the English pattern, they found tiresome. Another reason was to establish publicly, by dint of flaunting the fact that the clubs were private, the superiority of men who were members of clubs over men who were not. Two simple, and simple minded, reasons, and yet both of them were charged with a surprising degree of emotion, largely unexamined: a snobbery of gender in one case and a snobbery of class in the other.

—William Adams Delano: Gentleman Architect
December 1990

WELL, BUT THE POINT FOR [JOHN Russell] Pope's clients—and for Pope himself—was that those great houses of his should resound with parties more or less continuously according to season, whether in Newport, Blue Mountain Lake, Saratoga, Southampton, Aiken or Palm Beach. Their welcoming front doors would be thrown open for a few weeks of sedulous merriment, then locked and shuttered, and in

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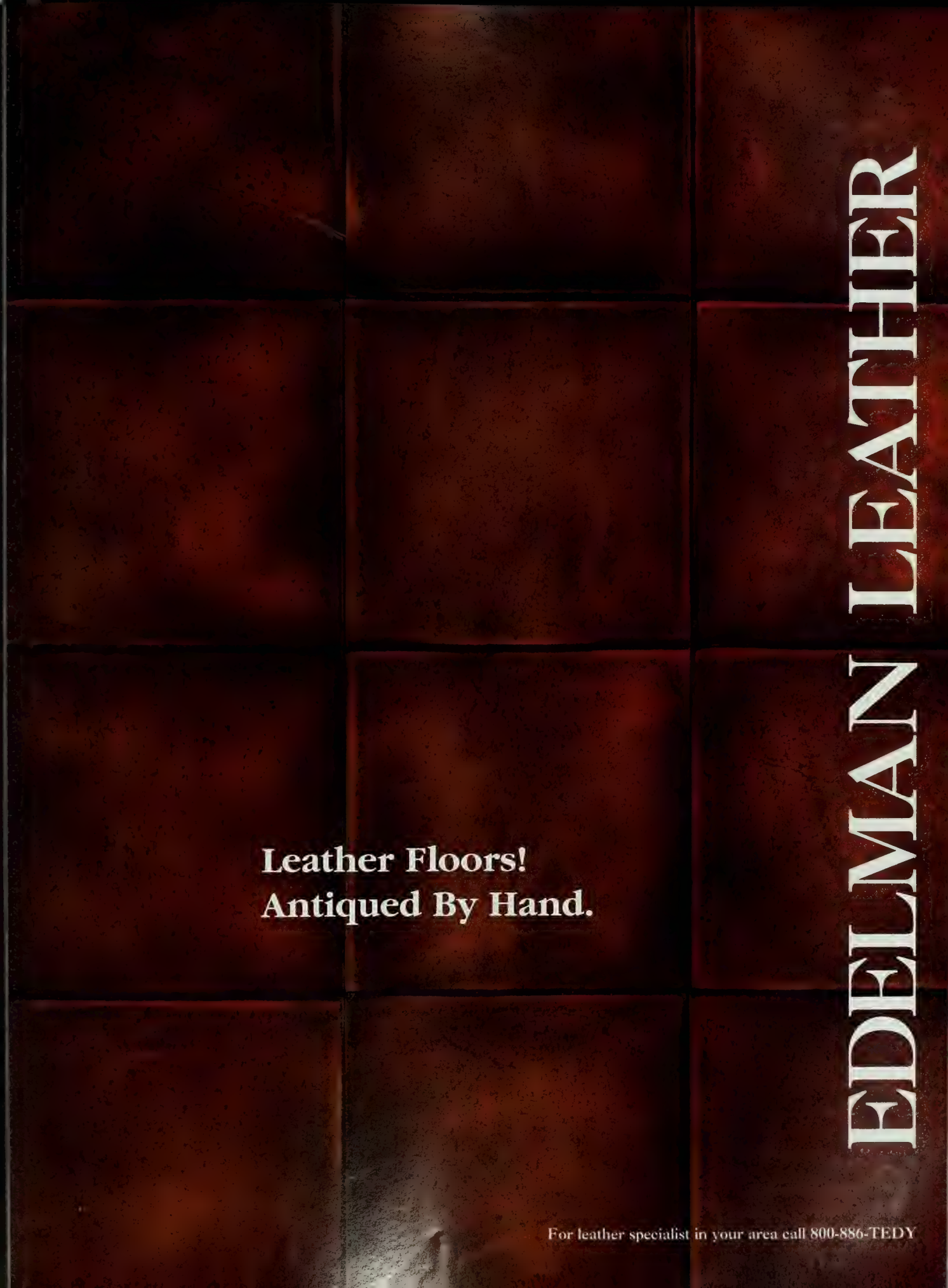
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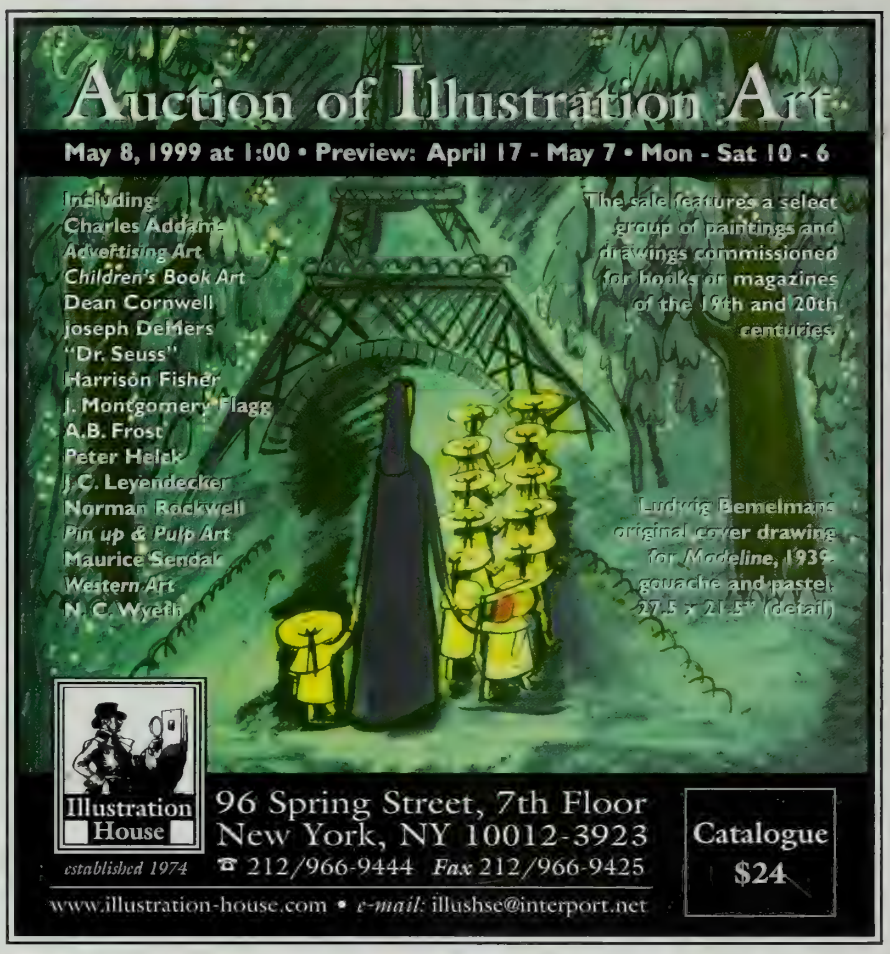
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CULTURAL COMMENTARY

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room after room (the rugs rolled up, the furnishings tucked into ghostly white muslin shrouds) would be heard only the footsteps of the caretaker making his dutiful, uninterrupted rounds. Fitzgerald wrote of Gatsby, "In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars." In Pope's houses there was always plenty of champagne, and despite their air of decorum one suspects that there were plenty of whisperings as well.

—An American Beaux Arts Master Receives His Due, April 1991

IN THE LATE NINETEENTH CENTURY AND in the opening years of the twentieth, American architects saw nothing inappropriate in designing railroad stations in imitation of the Baths of Caracalla, banks in imitation of the Pantheon and football stadiums in imitation of the Colosseum. This prolonged aesthetic obeisance to Rome has survived into our own time; among the most devout

Codman took care to marry well and to spend much of his wife's fortune on building houses he could never have afforded.

worshipers of the pillar and pediment are the architects Michael Graves and Robert A. M. Stern, either one of whom, in a previous incarnation, would surely have been as happy to run up a villa for Cicero in the Sabine hills as they are today in running up villas for winegrowers in the Napa Valley or nabobs in the suavely coiffed green precincts of East Hampton.

—Architecture: Charles Moore May 1991

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Jim Thompson
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CULTURAL COMMENTARY

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THE CHOATES WOULD SIT IN THE LIbrary by an open fire, looking out upon what [Joseph H.] Choate called his "granite Berkshires" and summoning up memories of the happy times they had experienced there, when with Charlie McKim and Stanny White they had clambered up and down the hillside, planning that Norman-towered, romantic house. They were of the generation that dared to believe the optimistic dictum of their somewhat older contemporary Robert Browning, who wrote, "Grow old along with me! / The best is yet to be, / The last of life, for which the first was made." The ghosts that haunt houses are commonly thought to be unhappy, but not so the ghosts that we encounter at Naumkeag today—they seem to bid us welcome in a fashion every bit as real to our senses as the sound of birdsong beyond the ivied windows, the splash of water in the adjacent gardens.

—Naumkeag, September 1992

SAARINEN WAS A SHORT, GENIAL MAN with a round face and a liking for parties. He got on well with [Carl] Milles and became a close friend of a certifiable (non-resident) genius, Frank Lloyd Wright, who dropped by whenever he was in the neighborhood. Wright, however, failed to endear himself to Saarinen's wife, who so admired the fireplace that her husband had designed for their living room that she would never allow a fire to be lighted in it, for fear of smudging the bricks. Instead, she kept three spic-and-span logs placed in tidy order upon the hearth. One day Mrs. Saarinen, a well-known weaver and designer of fabrics, and Wright had a vehement discussion of symmetry, of which Wright disapproved. Wright strode over to the fireplace, kicked the logs into a state of disarray and exclaimed, "There! That's what I think of your damned symmetry!" Mrs. Saarinen was not amused, and her husband rebuked his friend softly with, "You are always Frank, but you are not always Wright."

—Eliel Saarinen at Cranbrook
April 1993

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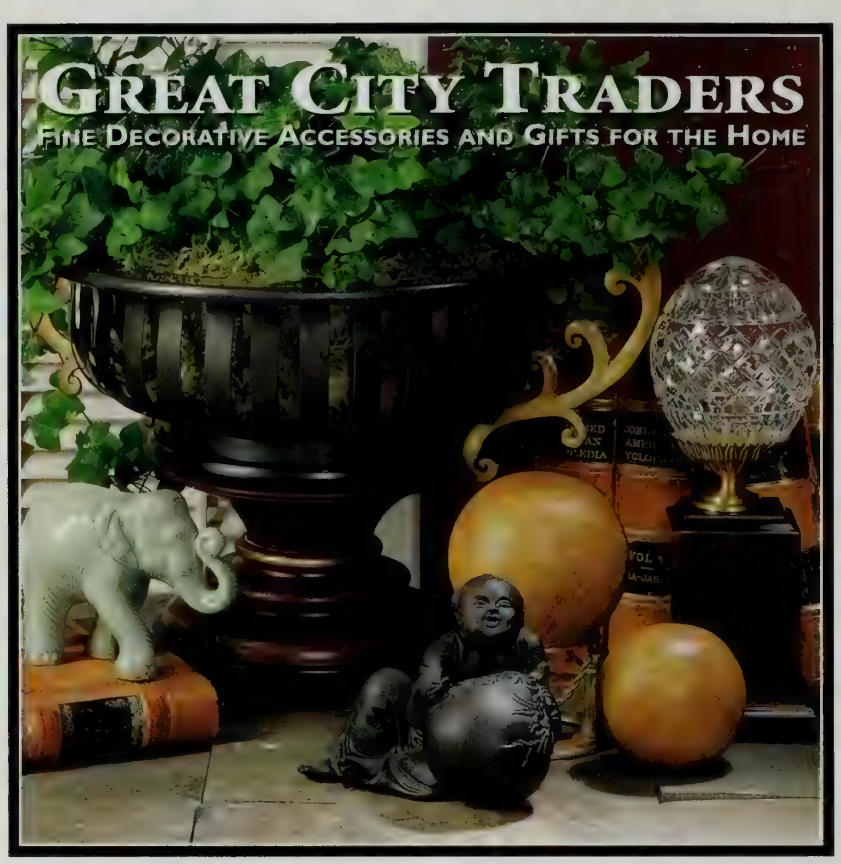




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CULTURAL COMMENTARY

continued from page 206

A CHARACTERISTIC PARADOX OF NINETEENTH-CENTURY America: No sooner had our so-called robber barons labored to destroy as much of the wilderness as was required to fulfill their financial ambitions than they began to seek out, for recreation and repose, certain choice remnants of that wilderness. A case in point is the immense mountain range called the Adirondacks. . . . In the 1880s and 1890s it became the fashion in that remote region to construct what were accurately dubbed great camps—mansions on a lavish scale, waited on by battalions of servants, which pretended with their crude bark cladding, fieldstone chimneys and rough-hewn furniture to be mere anonymous hunters' cabins. And who were the builders of these imitation rustic hideaways? Why, the Vanderbilts, the Whitneys, the Morgans, the Rockefellers—the very people engaged in turning Jefferson's dreamed-of agrarian republic into a succession of smoky Pittsburghs and Detroits.

—The Adirondack Museum
June 1997

CODMAN WAS GIFTED, HE WAS LEARNED, and he had an eye for the main chance—he took care to marry well and to spend much of his wife's fortune on building houses that he himself could never have afforded. The largest of these, La Léopolda, a lion of a house crouched among ancient olive trees, remains an object of wonder on the French Riviera to this day. A difficult man, Codman? Oh, yes, but what excellent value he gave!

—The Decoration of Town Houses
October 1997

WHEN PASSING THROUGH ITS GATES and catching a first glimpse of the blue-green copper roofs of the plantation structures extending, with the abstract elegance of a sword blade, for a thousand feet or more along a grassy rise, one is reminded that astonishment is the emotion that Wright wished all his works to evoke, followed by delight.

—Auldbrass, December 1993 □

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SIMON BROWN

PINEAPPLE

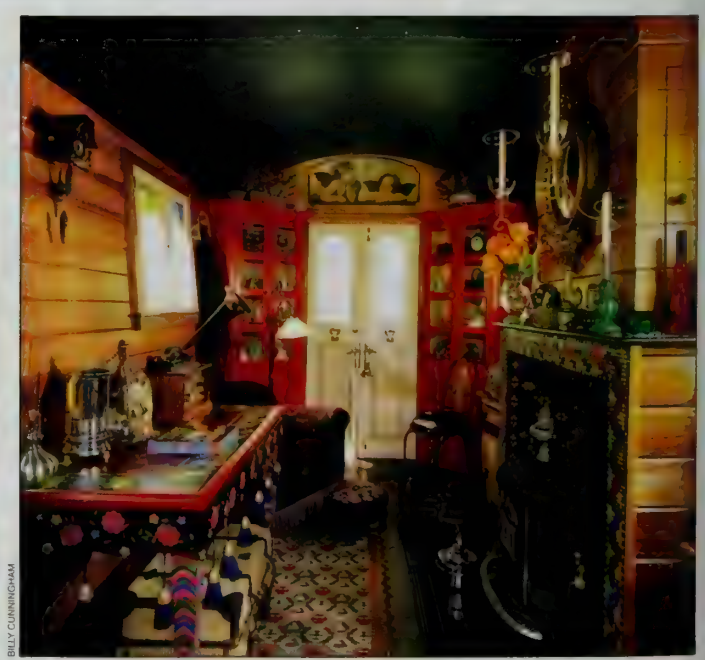
LEFT: Located in Stirlingshire, Scotland, the Pineapple was built in 1761 as a summer house for the earl of Dunmore. It is one of the architectural oddities that can be rented from Britain's Landmark Trust.

GYPSY WAGON

BELOW LEFT AND BELOW: A fanciful *roulotte*, or Gypsy wagon, invites visitors to stop and have tea as they walk through the woods adjacent to Robin Roberts's house in Westchester County, New York.



BILLY CUNNINGHAM



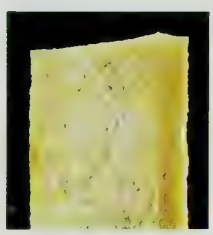
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continued on page 214



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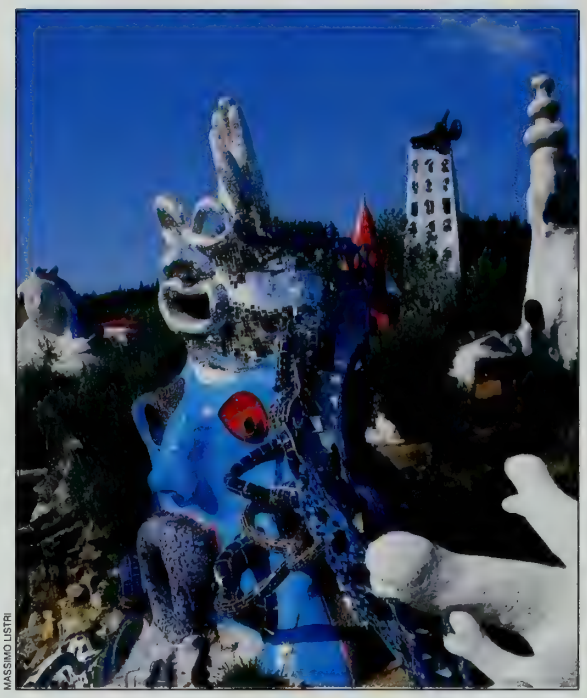
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LIVING SPACES THAT DEFY CONVENTION

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MASSIMO LISTRI

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BELOW: Descendants of Genghis Khan, who adhere to their traditional way of life, continue to live in yurts—structures covered with layers of felt made from wool—on the vast steppes of Inner Mongolia.

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Fascinated by the tarot, Niki de Saint Phalle has created a complex of artworks in Tuscany representing the ancient cards. ABOVE: The multicolored Magician. RIGHT: A ceramic snake coils in the bath.



MASSIMO LISTRI



HERMAN HOW-MAN WONG

continued on page 216

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LIVING SPACES THAT DEFY CONVENTION

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JAIME ARDILES-ARCE

Casapueblo

Left: "In a way, my home is a living creature that determines its own shape and contents," artist Carlos Páez Vilaró said of Casapueblo, the residence he built for his family on the cliffs of Punta Ballena, Uruguay.

Tepee

Below Left and Below: "They wanted a whole house in there . . . in a twenty-eight-foot-diameter space," explained Cassandra Lohr, who designed the interior of a tepee on her clients' Aspen property.



DAVID O. MARLOW



DAVID O. MARLOW

continued on page 218



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continued from page 216



MARY E. NICHOLS

ROCK HIDEAWAY

LEFT: "A hideaway deep in the canyonlands" is how Dick Knecht characterized the retreat he designed for clients outside Moab, Utah. "Old West towns and the site's movie history were my inspiration."

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BELOW AND BOTTOM: "It's just a fresh new thing, and everybody flips over it," Malcolm Forbes said of his 151-foot yacht *Highlander*, which was designed by Jon Bannenberg and launched in 1985.



LISL DENNIS



INGO PFOTENHAUER

continued on page 222


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LIVING SPACES THAT DEFY CONVENTION

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MARY E. NICHOLS

Organic House

Above: "As we hacked through the nearby jungle, the research I'd done on African structures became more vivid," said Suzy Odom, who created a "sculptural environment" in Puerto Vallarta.

Railroad Car

Below: "I hope it stimulates the idea that there can be opulence and grace in harmony with movement," Isaac Tigrett said of his 1928 railroad carriage, Car 50. Right: The observation room.



RICHARD MANDELKORN



RICHARD MANDELKORN

continued on page 224

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continued from page 222



BARRY HALKIN

BANK

LEFT: Michael Hauptman, a specialist in adaptive reuse, converted a 1906 bank building on Capitol Hill into a residence. "Nobody could build this kind of classical structure today," said the owner.



JOHN VAUGHAN

PRIVATE JET

ABOVE AND RIGHT: "We took cues from transportation architecture of the twenties, thirties and forties," said Stephen Weaver, who, with partner Craig Leavitt, redid the interiors of a client's Boeing 727.



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Priorities Change.



Jacob Arnold, Photo: Paul Bakewell

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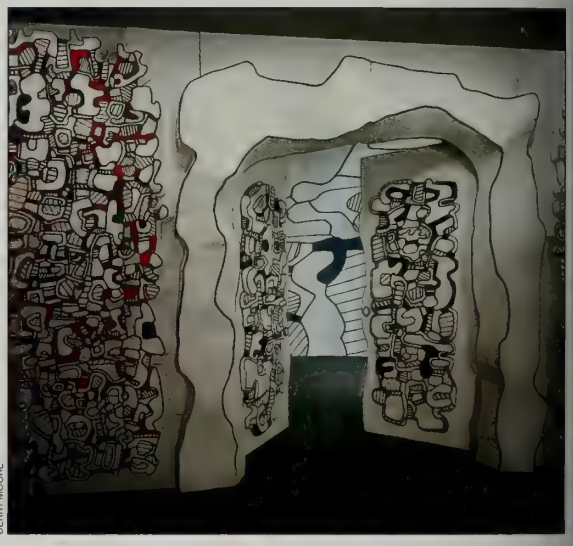
ROGER WADE

Sheepwagon

Left: Inspired by the vehicles that carried settlers to the West, interior designer Hilary Heminway and builder Terry Baird updated an old sheepherder's wagon with modern amenities in Montana.

Jean Dubuffet

Dubuffet once described his *Villa Falbala*, at Périgny, France, as "a creation of the mind fit to be physically inhabited." Below: The *Cabinet logologique*. Bottom: Sculpture gardens surround the house.



DERRY MOORE



DERRY MOORE

continued on page 230


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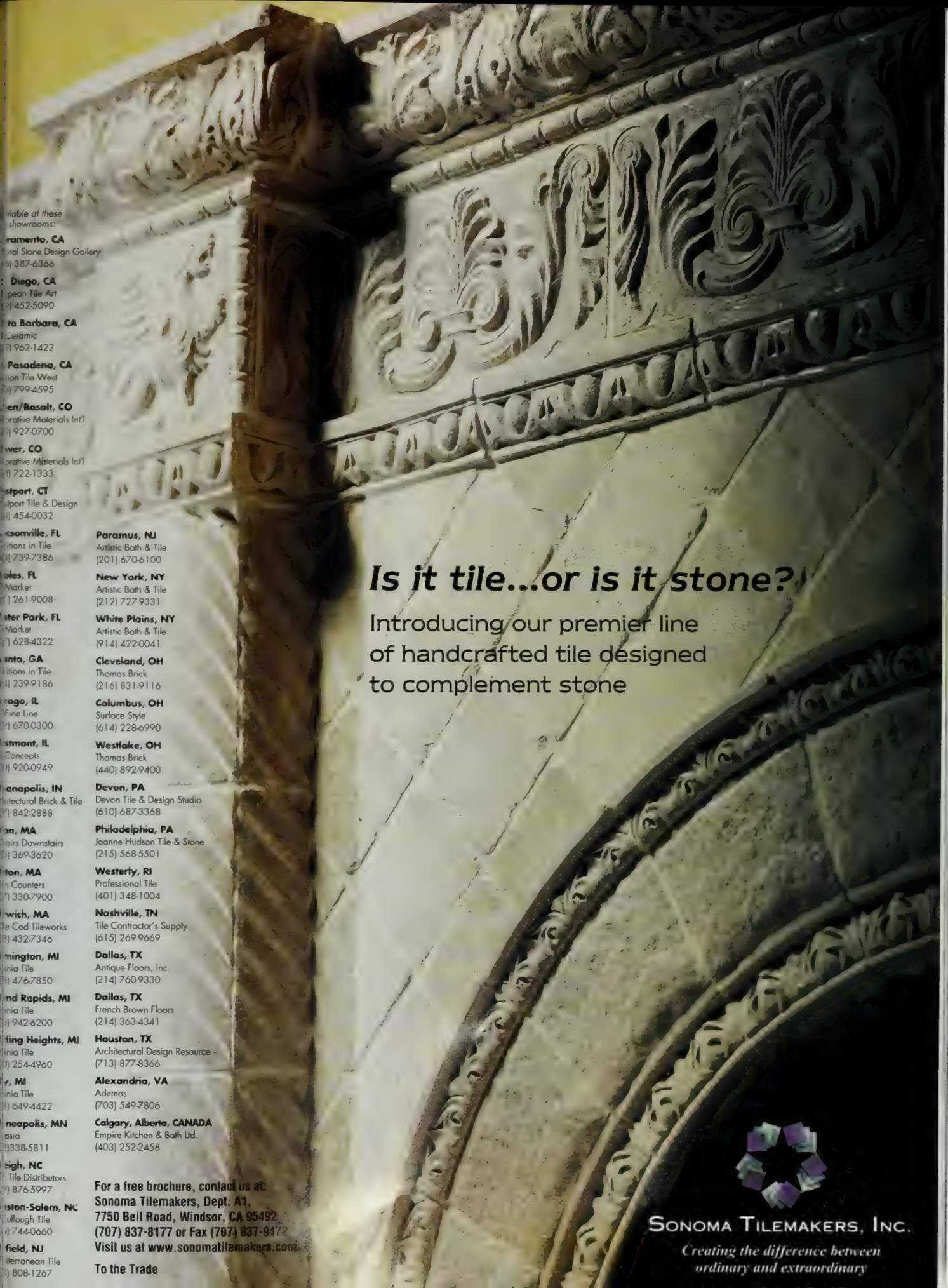


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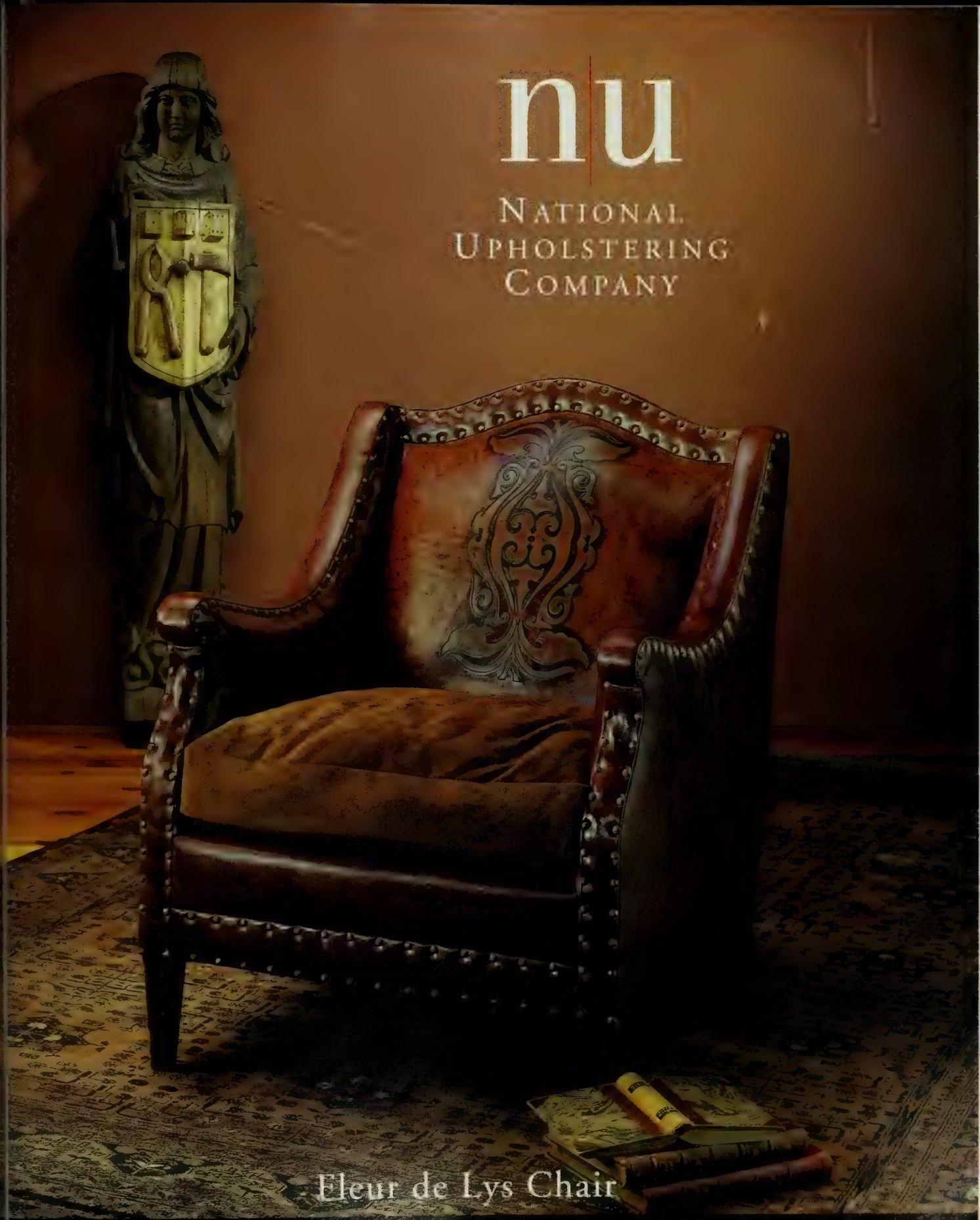
Montana Line Shack

Left and Below: "It's a kind of halfway house between the wilderness and my lake residence," Los Angeles designer Mimi London said of the line shack she restored on her rugged Montana property.



RUSSELL MACMASTERS

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JONATHAN PILKINGTON

AFRICAN TOWER

Michael and Dodo Cunningham-Reid, who bought 500 acres as a game sanctuary on the shores of Lake Naivasha, Kenya, erected a pagoda-like tower to live in. The eight-story structure is clad in cypress.

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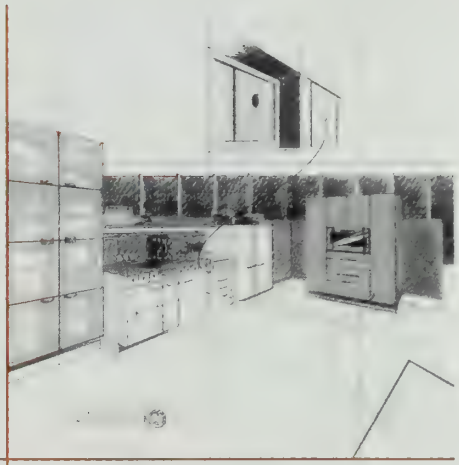
PETER VITALE

TALL SHIP

TOP AND ABOVE: The refurbished 317-foot yacht *Sea Cloud*, one of the world's few commercial tall ships, was originally constructed in 1931 for Marjorie Merriweather Post and her husband, E. F. Hutton.

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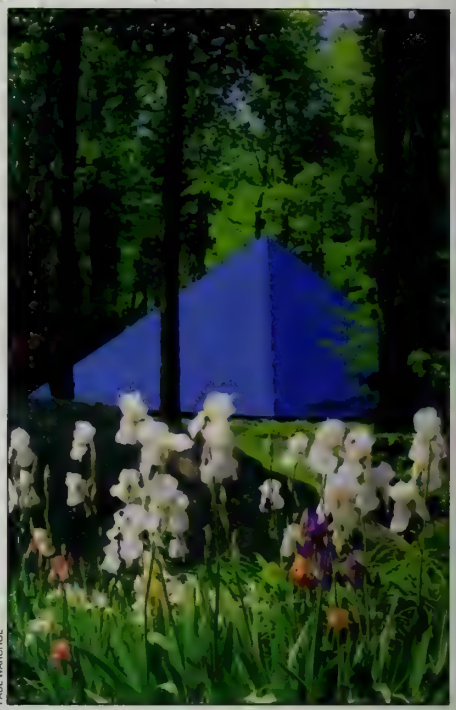
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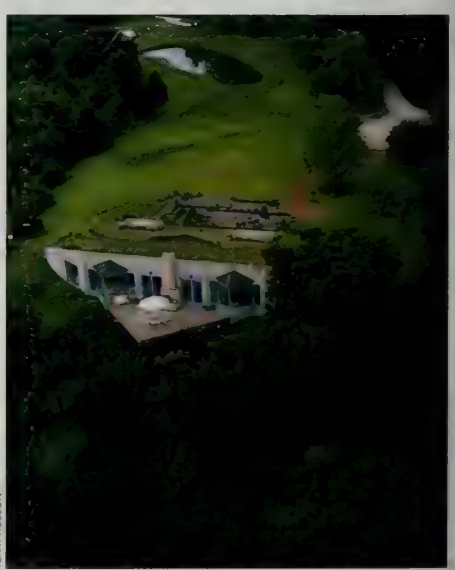
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PAUL WARCHOL

PYRAMID

ABOVE: The geometric solids that make up architect Preston T. Phillips's Bridgehampton, New York, residential compound, which includes a blue pyramidal studio, are "elemental shapes that are liberating."



TERRY HUSEBYE

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ABOVE: On a bluff overlooking the Missouri River, architect Charles E. King designed an underground house with an earthen roof. "The house was recessed into the site so as to be visually unobtrusive." □



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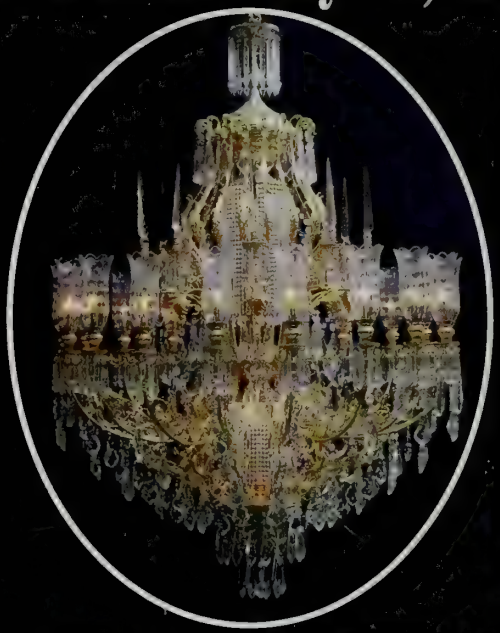
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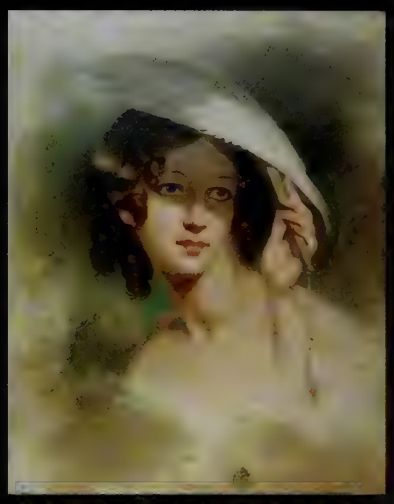
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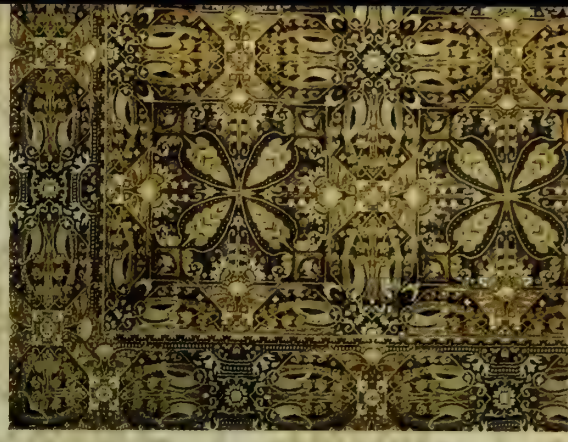
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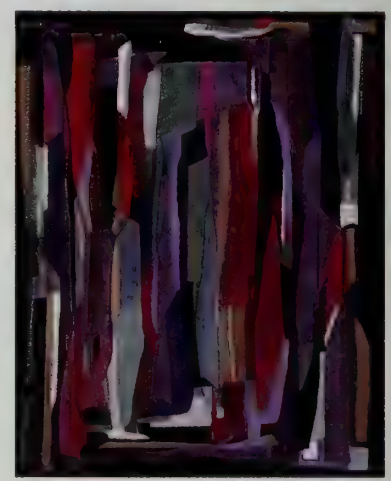
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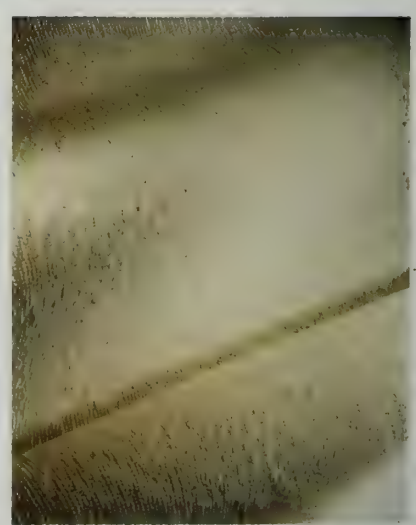
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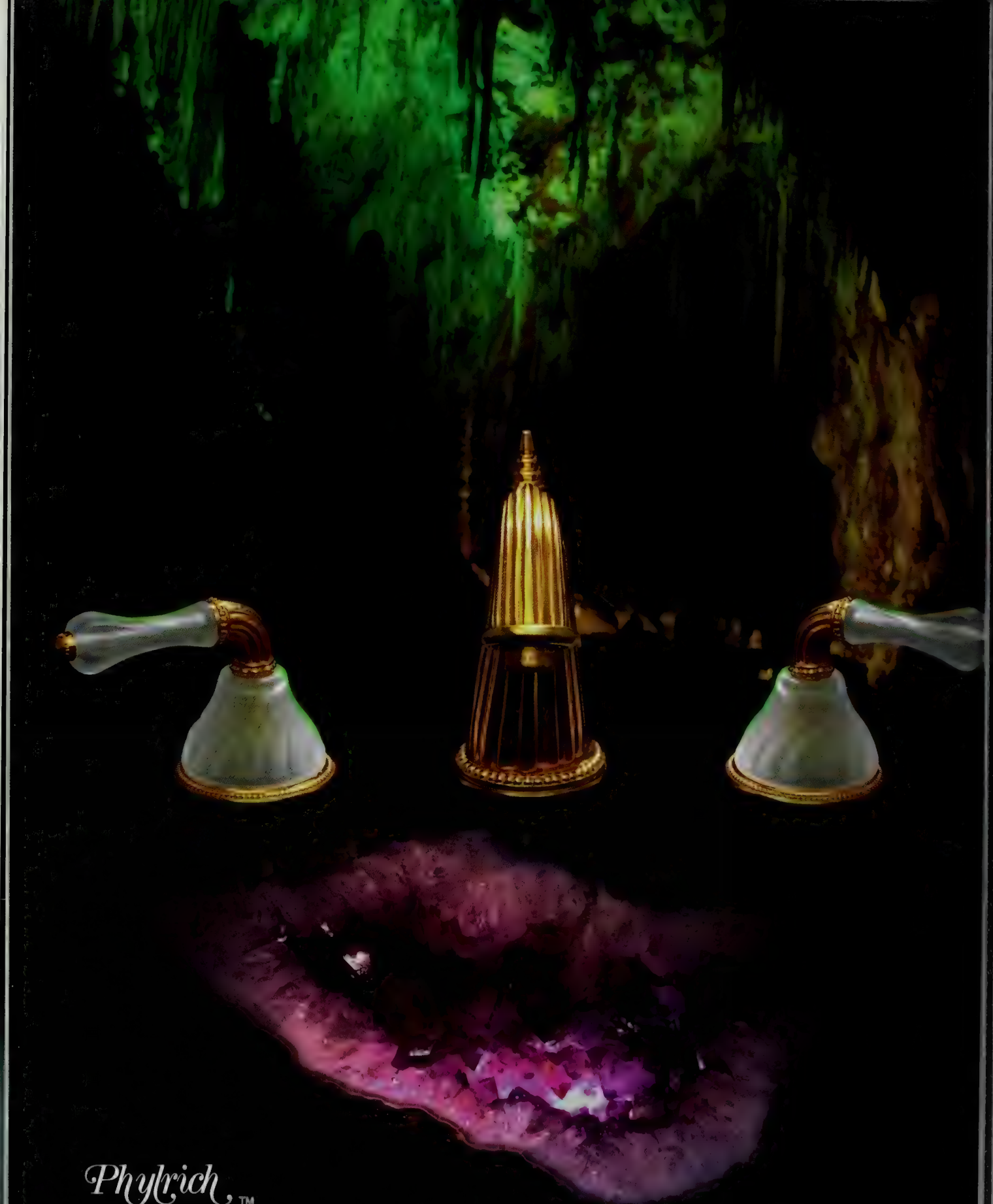
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O PIONEERS!

THE MILLENNIAL METAMORPHOSIS BEGAN YEARS AGO

By Nicholas von Hoffman

THE ELECTRONS, AND the positive charges and the negative charges, the little neutrons, not to mention the motherboards and the daughter boards and the capacitors, and the transistors, the chips and all the other denizens of Electroland won't be trying to pull corks out of wine bottles next New Year's Eve. Electroland doesn't have any truck with the beginning of the new millennium. Much of Electroland isn't even programmed to recognize the year 2000, and besides, it wasn't around a thousand years ago.

As early as 1627 Francis Bacon gave readers a glimpse of an electro-future in the *New Atlantis*, where he imagined tape recorders, telephones and robots. In fact, Electroland can only boast of a mere quarter of a millennium, dating from 1752, when Benjamin Franklin could be spied running around a field in a thunderstorm trying to catch lightning with his kite. He must have looked a little silly, and he was lucky he didn't get himself killed. Nevertheless, it was from that experiment that we may date the foundation or the discovery of Electroland. Shortly thereafter, Electroland, thanks to Franklin's astonishing genius, brought forth the first of its tens of thousands of gifts: the useful, if not overly glamorous, lightning rod.

Then there was a hiatus during which nothing seemed to be happening. It was, though, in the work of amateur scientists who wore silk knee breeches in their laboratories. In other ways they bore more than a faint resemblance to the garage and basement inventors who would come several centuries later. Brilliant people, unlicensed, unattached, without credentials, in free-form flights of investigation and tinkering. This was the eighteenth century, with men like Luigi Galvani (the galvanometer), who touched the nerve endings of two frogs together with a metallic contact to make their muscles twitch as a demonstration of electrochemical action in living things and then wrote up his findings in papers with titles such as *De Viribus Electricitatis in Motu Musculari Commentarius*. (That was 1791, and the carte d'entrée to Electroland or the other provinces of the world of science was still a working knowledge of Latin.)

By 1821 Michael Faraday was demonstrating the electric motor, not to put it to work but to illustrate certain principles of physics. It would be another sixty years before electric motors would come into general use. Inventions like a superior ax handle or a better-shaped plow need only to be placed in the hands of the worker who is going to use it, but no electric or electronic invention can stand alone. To be used and useful it needs to be fit into a crisscross of technical, commercial and cultural systems. In due course electric motors would change the world of work and then of the home, but that would not happen until methods of making and bringing electricity to the motor had been invented and put in place.



JOHN MACDONALD

Of course, once those conditions are satisfied, you still can't know how a new piece of technology will be used and the effects it may have. In the case of the electric motor, it was the trolley car. So low tech now, so high tech then. It was "one of the most rapidly accepted innovations in the history of technology," writes historian Gunther Barth. "Between 1894 and 1897 it eliminated cable cars from most cities. In 1890, about 70 percent of street railways relied on horses or mules; by 1902, 97 percent used electricity."

Although the automobile has been given the credit or the blame for making out in the rumble seat and generally causing youth to first flame in unseemly ways, it probably was the trolley car that changed the courtship patterns and folkways of Victorian America. Before the trolley, dating, as we and our parents know it, didn't exist. Before dating, young men wooed young women by paying visits to their homes, where they were entertained in the parlor and on the porch. The electric trolley brought cheap, quick freedom of movement before the automobile, and it cannot be

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O PIONEERS!

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entirely accidental that the abandonment of courtship by visitation and its replacement by dating coincides nicely with those years before World War I when trolley lines suddenly were running everywhere.

Not that trolleys were an unalloyed joy for the early-twentieth-century American city. "The regularly scheduled runs of the trolley frequently stalled in the congestion of downtown traffic," writes Barth. "Long strings of cars often lined up on the tracks of the crowded downtown streets that fed into the core of a ten-, twenty-, or thirty-story city. At times the only breaks in the chain of stalled streetcars occurred at cross streets, where stages, drays, and the antiquated horsecar of a cross-town connection struggling to get through the barrier heightened the confusion."

Children of the electrogenie such as the trolley car, the subway and the telephone made the congested city center of department stores and office buildings possible. Now the same electrogenie has made decongestion possible. All of this backing and forthing in only one-tenth of a millennium! What changes will the genie work if peoplekind can make it through the next millennium?

Of course, the electrogenie doesn't create social change—it doesn't force it but only makes it possible. The trolley didn't cause the forms of courtship to change but only made it possible for them to change in the direction they did. The telephone did not cause the building of downtown high-rise office towers. No single technological development did that. The introduction of the steam-driven elevator by Elisha Graves Otis in 1861 did not result in a rash of high-rise construction. That would not come for another generation, for a variety of technical and social reasons.

The part played by the telephone, as is often the case, is not immediately apparent. You don't need phones to build skyscrapers, but how could office workers, crammed by the tens of thousands into densely populated spaces, communicate with each other without telephones? Sending a messenger, which was what people used to do, was well and good in the days of the low-rise office building, but high-rise office buildings would demand so many messengers that huge elevators would have been needed—elevators so big that they would have knocked the economics of high-rises into a cocked hat.

The first big trick that the electrogenie popped out of the bottle was such a departure from anything that had come before it that it may seem to us in retrospect to have given birth to its own millennium. It came in the spring of 1844, when the words "What hath God wrought?" clicked over the miles of rickety, jury-rigged wires from Washington, D.C., to Baltimore. Real time, as we now know it, or long-distance two-way communication had been achieved. The telegraph may not be the information superhighway, but it was the information road or information path that would become a superhighway. In one sense, at least, everything that came after the telegraph, from the telephone to the Internet, is only an elaboration and enhancement of its capacities.

At the minimum the global marketplace had come into existence, but we are an ahistorical people, not given to appreciating that the global economy is two or more millennia old. Copper, wheat, wine and spices were the common traffic of the ancient and medieval worlds. Nevertheless, in 1852, only eight years after God had worked his message on that wire, a somewhat amazed visitor from England wrote, "If, on the arrival of an European mail at one of the northern ports, the news from Europe report that the supply of cotton or of corn is inadequate to meet the existing demand, almost before the vessel can be moored intelligence is spread by the Electric Telegraph, and the merchants and shippers of New Orleans are busied in the preparation of freights, or the corn-factors of St. Louis and Chicago, in the far west, are emptying their granaries and forwarding their contents by rail or by canal to the Atlantic ports." Six years later the transatlantic cable was laid, and wheat farmers in California would know the day-today, if not hour-by-hour, fluctuations of European commodity prices. The telegraph did not create the global economy, but it changed it, as it did much else.

> The role of electronics is never to determine the future. Technology doesn't make us do it; it's always the other way around.

One of the characteristic traits of electro-technology is how easily it can be combined with almost anything else. The doll under last year's Christmas tree, which demanded to be fed and changed, the radio telescope, the electron microscope, the nearly invisible camera on the end of a fiberglass wire exploring the inside of the human heart, all serve as examples of the way such technology can be used by different disciplines.

The quick adaptation of telegraphy to the needs of the railroads is another instance. From the 1850s onward, telegraph poles lined the railroads' rights-of-way. If dispatchers, passenger and freight agents, and conductors hadn't been able to stay in constant two-way communication, the great railroad systems of the nineteenth century would not have been built. This inlaying of electric and electronic technologies continued with the development of the internal combustion engine first and then with simple things like electrical starters and windshield wipers and traffic light systems. Today's automobile is riddled with chips for every job. The same melding of technologies has made aviation possible and in space flight has made people superfluous hitchhikers. The heavy lifting is all electronic.

Whatever examples one seizes upon, the social, political or economic role of electronics is never to determine the future. Technology doesn't make us do it; it's always the other way around. We make the technology do it.

Even if it is a small step forward, every time some new discovery or invention bursts out of the shops and laboratories, it comes with a jolt that marks its commencement. There are no simi-

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Bulova's Willits Mantel Clock. Based on ***Frank Lloyd Wright's*** *window design from the Ward T. Willits Prairie-style masterpiece residence (1902-1903), in Highland Park, Illinois. Solid wood case and geometric wood pendulum with walnut finish. Clear front and back panels feature stylized three-color motif.(Style#B1839)*

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O PIONEERS!

continued from page 258

lar claps of thunder to mark what use we put them to. The coming of the electronic trading of securities, for example, was greeted as a pure plus. The cost of buying and selling stocks and bonds would drop, the quickness and convenience of trading online would be a blessing, and no one imagined that in the wake of all this pleasantness would come the day trader. This unforeseen person, depicted as a kind of fiendish amateur hunched over his or her computer all the livelong day, buying and selling, is now thought of as a toxic weed with the potential of crashing the whole stock market.

More often than not, we put new developments to work in a jumble, one here, another there, one for this purpose, another for an allied yet different task, without awareness of the human consequences of the unplanned accumulation of technological uses. Would medicine have been as pleased with the new technology if doctors had been aware of the aggregated import of being able to keep people in a half-dead, half-alive state for months or years?

Year 2000 is just a number. We have been drifting into the millennium, a new time, a new epoch, for years now.

Year 2000 is just a number. We have been drifting into the millennium, a new time, a new epoch, for years now. When the time clock was introduced and people were forced to punch in and out of the job, workers resented it. In the new millennium, what we do and when we do it are clocked and tracked so that the books we read, the movies we see, how much we eat and drink, are there for the knowing by anyone with a facile set of fingers and a computer keyboard.

The new millennium began some years ago. Midnight December 31, 1999, just marks the day and the hour we noticed it. □

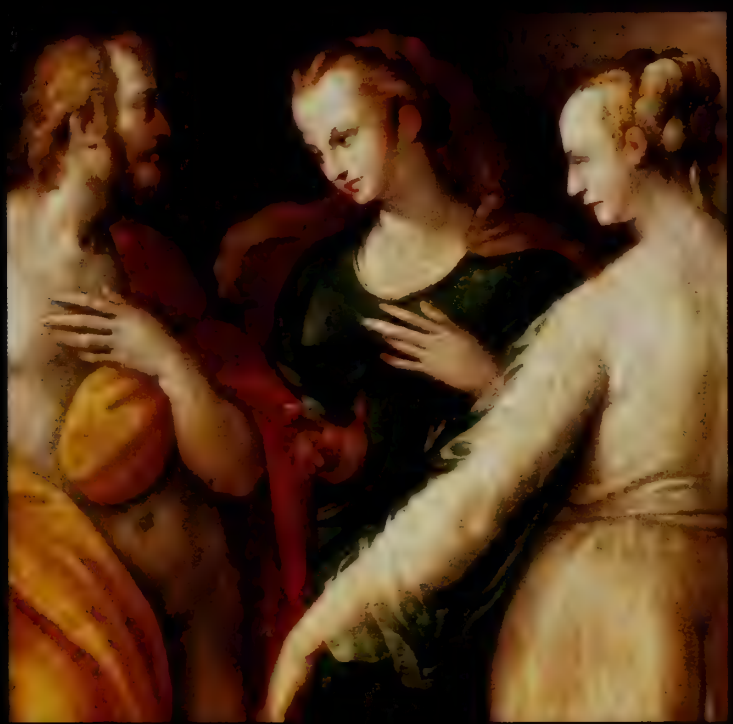

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1900s

A GLITTERING NEW CENTURY WITH ITS ROOTS IN THE PAST AND THE PROMISE OF A BRAVE NEW WORLD STILL TO COME

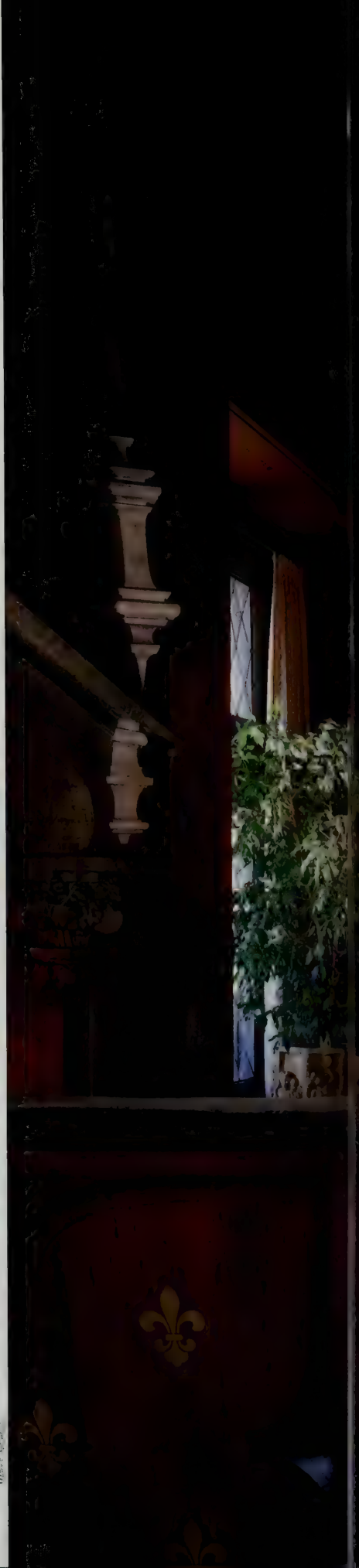
ANTONI GAUDI

A "great mad sane genius" was how Anthony Burgess described Spain's preeminent Art Nouveau architect, who changed the cityscape of Barcelona. OPPOSITE: His 1906 Casa Batlló, noted Burgess, is "knobbed, spiked and kissed in typical Gaudí fashion."

LOUIS COMFORT TIFFANY

"Tiffany integrated natural motifs with the exoticism of North African and Middle Eastern Islamic art," says Tiffany design director John Loring. THIS PAGE: A circa 1900 table lamp prefigures his work in jewelry design, begun for Tiffany & Company in 1902.

1900s



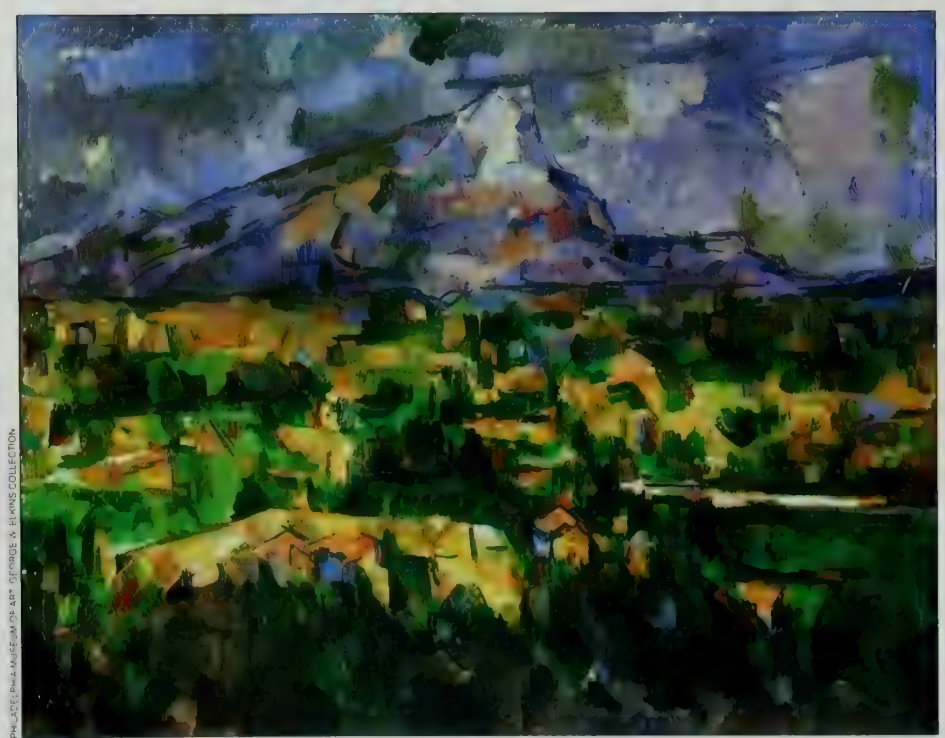
Bernard Maybeck

"Maybeck was playful," says designer Paul Vincent Wiseman. "He gave us permission to reach into history, disband elements and combine them in new ways." Right: The Leon L. Roos house in San Francisco features Gothic details.

It was *fin de siècle* and *la Belle Epoque* in Paris and turn of the century in the United States—an age we remember now as possessing grandeur, a certain voluptuousness, dazzling richness and the beginnings of the new way of seeing the world that would profoundly change the nature of architecture and design as the twentieth century moved forward. Was 1900 the last gasp of the old or the beginning of the new? In fact, it was neither.

Design never turns precisely on the calendar, and many of the most glorious manifestations of the nineteenth century were not about to disappear overnight just because three digits of the date had rolled over. The Beaux Arts style in the United States, as seen in the work of such architects as Charles Follen McKim and Stanford White, had its roots in the nineteenth century, but it was barely hitting its stride in 1900. Many of its greatest achievements, from ornate mansions in Newport to great public buildings like Pennsylvania Station, were still to come. And yet modernism, which was to transform design in the coming decades, also reached back to beginnings in the nineteenth century, since its groundwork had been laid both in America, in the work of Henry Hobson Richardson, Louis Sulli-

continued on page 467



PHILADELPHIA MUSEUM OF ART. GEORGE A. ELKINS COLLECTION

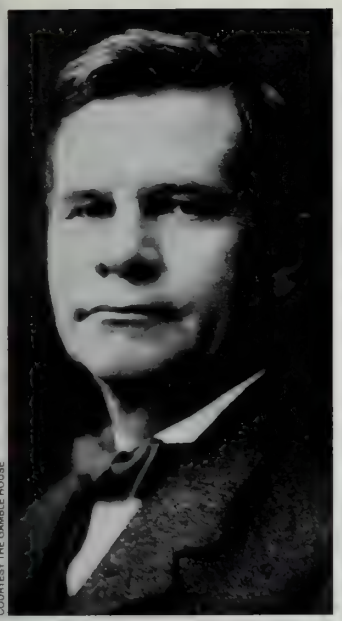
Paul Cezanne

Hailed as the father of modern painting, Cézanne wanted "to make of Impressionism something solid and durable." Above: *Mont Sainte-Victoire*, 1904–6, a late masterpiece, foreshadowed Cubism's experiments with the picture plane.



1900s





COURTESY THE GAMBLE HOUSE

Gustav Stickley

Stickley (above) "believed ardently in the need to transform the showy, materialistic society of his day," wrote Brendan Gill. Opposite: The entrance of a building at Craftsman Farms, the artists' community he founded in New Jersey in 1908.

"The Craftsman Movement stands not only for simple, well made furniture," wrote Gustav Stickley (1857–1942), "it stands also for a distinct type of American architecture, for well built, democratic houses." Drawing on precepts of the Arts and Crafts Movement that William Morris popularized in England in the late nineteenth century, "Stickley was the most successful manufacturer of the solid foursquare oak furniture that commonly bears his name," wrote Brendan Gill. In the 1900s he founded the magazine The Craftsman, *set up an office in New York and established Craftsman Farms (opposite), a cooperative community in New Jersey that he believed would become the locus of Arts and Crafts in America. For some years, wrote Gill, "he enjoyed an ever-expanding role in the newly fashionable Arts and Crafts Movement, which came to embrace not only home furnishings and architecture but sculpture, dance, musical composition and stage design."*



COURTESY JEAN-CLAUDE BRUGNOT, PARIS

Louis Majorelle

Of the many designers of the era, including Daum Frères and Gallé, who were based in Nancy, France, Majorelle had one of the largest workshops. Above: A 1900 desk exemplifies the willowy forms that characterize Art Nouveau.



DERRY MOORE



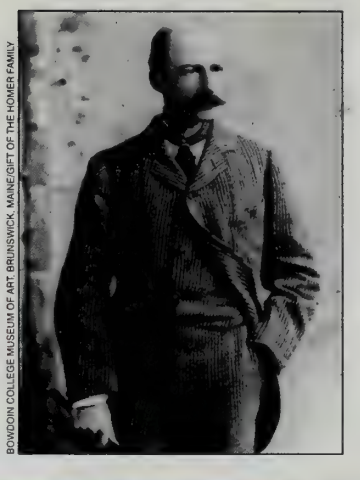
FELICIANO

Charles Rennie Mackintosh

"Mackintosh represents the transition from Arts and Crafts to modernism," says New York architect Annabelle Selldorf. Above: Modern forms and a monochromatic palette distinguish a bedroom of his 1904 masterpiece, Hill House.

Carlo Bugatti

"This style is my own," Carlo Bugatti famously remarked to Queen Elena of Italy. Left: A 1902 table b the Milanese furniture maker (hi son Ettore was a noted car design er) bears his signature exoticism.



BOWDOIN COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE/GIFT OF THE HOMER FAMILY

Winslow Homer

The American artist (right) lived for 27 years in a remote cabin in Prouts Neck, Maine, where he produced some of his most important work. Below: An etching of his own hangs in the living room.



DICK BUSHER



ALEC MARSHALL



RICHARD CHAMPION

The Elms

Right: The 1901 Beaux Arts mansion that Horace Trumbauer built as a summer "cottage" for Edward J. Berwind and his wife, Herminie, reflects the golden age of Newport, Rhode Island.



DERRY MOORE

Adirondack Furniture

Above: Requisite for the great camps of the Adirondacks was rustic furniture—"an extreme local manifestation of what was the then popular Arts and Crafts Movement in America," observed Brendan Gill.

Edwin Lutyens

"The rhythm of modern architecture is either a wearisome staccato or a confused medley," said the English country house architect. Left: Lutyens's turn-of-the-century Tigbourne Court, in Surrey.

Edith Wharton

Below: Edith Wharton's summer house, The Mount, embodies the precepts that she and Ogden Codman, Jr., set forth in their book, *The Decoration of Houses*. Right: In the dining room, Wharton (bottom) eschewed Victorian clutter.

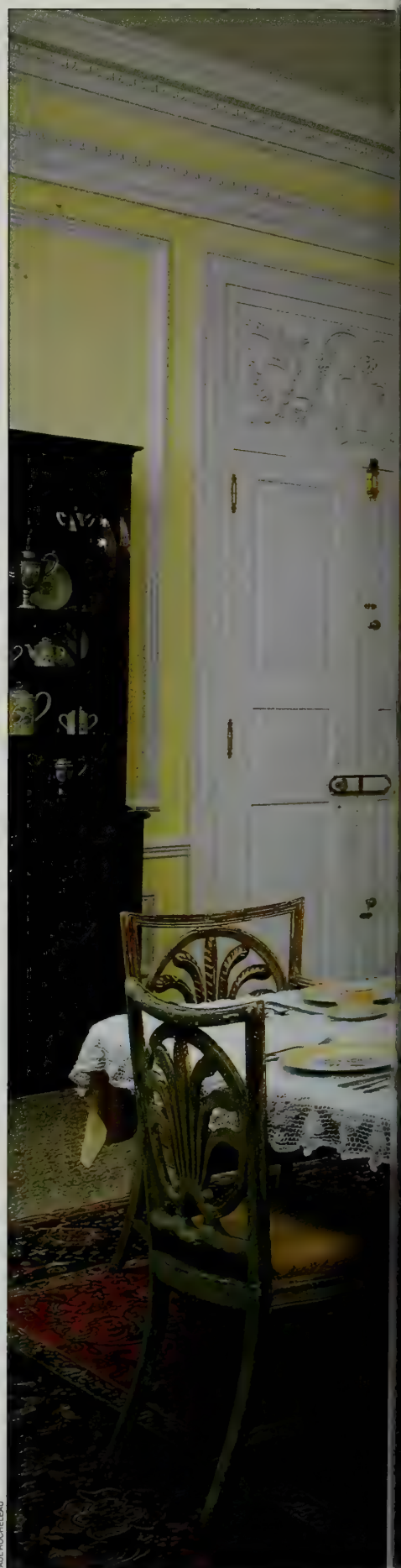


WARREN FOWLER



YALE COLLECTION OF AMERICAN LITERATURE, BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY

"No one fully knows our Edith," said her friend Henry James, "who hasn't seen her creating a habitation for herself." Wharton (1862–1937), who with architect and designer Ogden Codman, Jr. (1868–1951), wrote The Decoration of Houses, *attacked the swags and gewgaws of the Victorian era in favor of light, simplicity and common sense. She followed these rules in her own house, The Mount (above), a four-story villa she built for herself in Lenox, Massachusetts.* The Decoration of Houses *sold well and was followed by another design book,* Italian Villas and Their Gardens, *as well as the novels that established her literary reputation—*The House of Mirth, Ethan Frome *and* The Age of Innocence. *Her detailed descriptions of her fictional interiors prompted Edmund Wilson to call Wharton not only "the pioneer, but the poet, of interior decoration."*



PAUL ROCHELEAU

DESIGN NEVER TURNS PRECISELY ON THE CALENDAR, AND MANY OF THE MOST GLORIOUS MANIFESTATIONS OF THE NINETEENTH CENTURY WERE NOT ABOUT TO DISAPPEAR OVERNIGHT.



1900s

Charles A. Platt

"His work is rooted in a strong understanding of architectural history," architect Bernard Mapes Wharton says of Platt, one of the leading architects of the American country house. He completed Sylvania, on the Hudson River, in 1909.



BRUNO DE HAMEL

Rudyard Kipling

Left: The Nobel Prize–winning writer's study at Bateman's, in England, where he moved in 1902. The surrounding Sussex countryside would become the backdrop for later works, including *Puck of Pook's Hill* and *Rewards and Fairies*.



EDITH JEKEL

Margaret Macdonald

Above: Created for the music room her husband, Charles Rennie Mackintosh, had designed in a Vienna residence, Margaret Macdonald's exotic 1906 frieze was lost for 50 years before recently resurfacing.



PETER ARNOLD/SD

Emile Galle

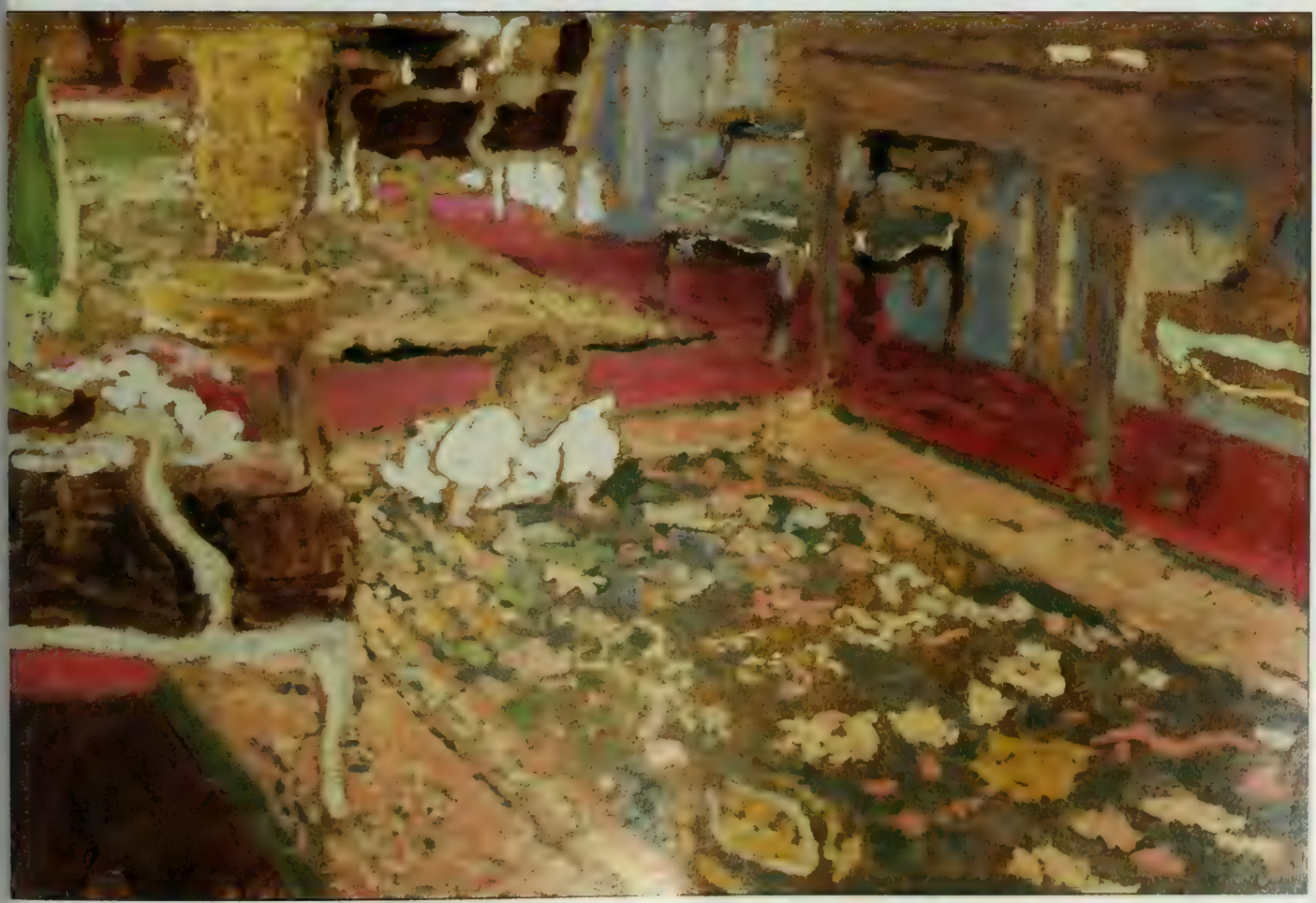
Celebrated at the 1889 Paris Exposition for his Art Nouveau glassware, Gallé brought organic forms to marquetry furniture. RIGHT: A 1900 walnut-and-fruitwood vitrine has Japanese motifs.



COURTESY JEAN-CLAUDE BRUGNOT PARIS

Edouard Vuillard

BELOW: The painter's circa 1904 *Child Lying on a Rug* typifies his light-struck, Postimpressionist style. While other painters ventured into Cubism and its offshoots, he remained an Intimist, preferring calm scenes of domesticity.



1900s



COURTESY SPANIERMAN GALLERY NEW YORK

Mary Cassatt

Above: Invited by Degas, expatriate painter Mary Cassatt was the sole American to show her work at the Impressionist exhibitions in Paris. *Simone in an Armchair*, circa 1903, displays her dynamic use of pastels, her preferred medium.

Victor Horta

"Horta was appreciated for his fluidity of space," architect Peter Coombs says of the Belgian architect. Below: In Horta's own Brussels residence, completed in 1901, "his sinuous stairway unifies spaces vertically and brings in light."



JURGEN BECKER



OBERTO GILI



Joseph Maria Olbrich

Above: "There, art will be presented, music heard, conversations exchanged," Olbrich said of the ideal living room of the artists' colony in Darmstadt, Germany, for which he designed several buildings. In one, murals are inset with light bulbs.

Henrik Ibsen

Right: The study of the Oslo apartment where the playwright wrote his last two dramas, *John Gabriel Borkman* and *When We Dead Awaken*. Most of the paintings are by Norwegian artists he met in Rome and Munich.

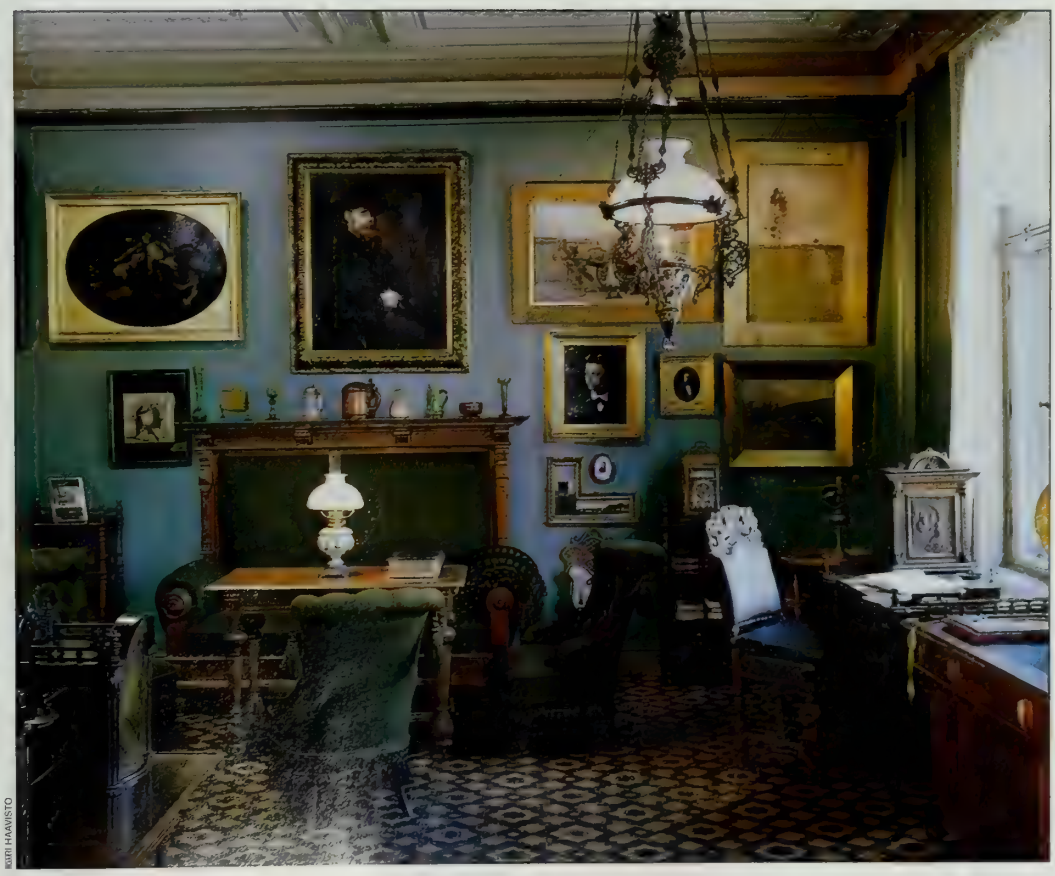
Frank Lloyd Wright

Below: Wright's 1909 Robie House features the Prairie style's long, low silhouette, which earned it the early nickname "The Battleship." The landmark residence is "a unique urban intervention—a city house with a rural vernacular," says architect Charles Gwathmey.



ENGDAHL/HEDRICH BLESSING

The Prairie School idiom "produced a new way of looking at housing, both organically and materially," says architect Charles Gwathmey. Frank Lloyd Wright's 1909 Robie House (above) in Chicago, which defines the style, departs from classical architecture in favor of natural materials and horizontal volumes that echo the midwestern prairie. Wright (1867–1959), who believed that "the reality of a building is not the container but the space within," designed many of the interiors of his houses, including the furnishings, stained-glass windows and carpets. His innovations during this period —he built fifty Prairie-style houses in ten years—would reshape American architecture. "His corner windows, strip windows, wing walls, the long extended hip roof overhang—all the elements of the Robie House—became for generations of home builders the way houses were designed," Chicago architect Stanley Tigerman points out. "All across America it became the paradigm for subdivision suburbia."



KUVA HAAVISTO

1900s

Greene and Greene

Brothers Charles and Henry Greene set up shop in Pasadena and launched the California Bungalow style, furnishing many of the houses they built with their own pieces. RIGHT: Details on a circa 1907 chair show their emphasis on fine woodwork.



COURTESY CHRISTIE'S, NEW YORK

Daum Freres

"The Daum brothers not only achieved high standards of technical excellence but also had the vision to commission talented designers of the day," says English designer Christopher Vane Percy. LEFT: A circa 1900 Daum vase.



BART HUBBOLEY



COURTESY THE LEFEVRE GALLERY LONDON



WAYNE ROWE

Van Briggle Pottery

Trained at the Rookwood pottery in Cincinnati, Artus Van Briggle later moved to Colorado Springs, where he founded his own company. ABOVE: His pottery's decorative tiles continued to be produced after his death.

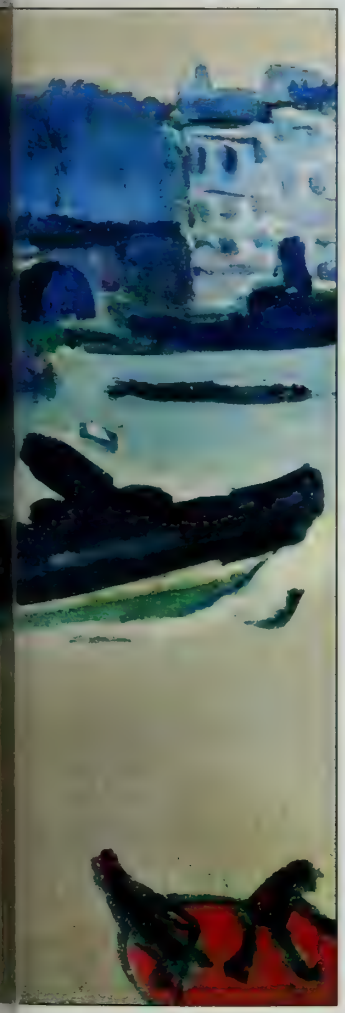


Anton Chekhov

"There is no winter here," Anton Chekhov (above) wrote of Yalta, where he spent the last five years of his life. RIGHT: In the Yalta house, where he wrote *The Cherry Orchard*, his desk faces a brick fireplace.



KARI HEAVISTO



THE CRISP SPARENESS THAT WAS TO MARK MODERNISM LATER ON WAS BARELY VISIBLE IN 1900.



P. CATES

Andre Derain

Dubbed the Fauves after the 1905 Salon d'Automne, Derain, Henri Matisse and Maurice de Vlaminck challenged Impressionism with their aggressive use of color. Here: Derain's *London Bridge*, 1907.

C. R. Ashbee

Although an early leader of the English Arts and Crafts Movement, Charles Robert Ashbee would later acknowledge that "modern civilization rests on machinery." RIGHT: His 1904 mahogany music cabinet.



BENEDICTE PETIT



RICHARD CHAMPION

Theodore Roosevelt

Above: "As fond as I am of the White House... there isn't any place... like home, like Sagamore Hill," the president wrote about his "summer White House" on Oyster Bay, Long Island. The north room reflects his passion for hunting.



PRIVATE COLLECTION/COURTESY KENNEDY GALLERIES, NY

John Singer Sargent

An American who spent most of his life in Europe, Sargent gained fame for his portraits of society's elite. Right: His 1905 painting *Mrs. Ernest G. Raphael* showcases the naturalism and technical ability that distinguish his work.

Josef Hoffmann

Opposite: Hoffmann wanted his furniture to "reflect the spirit of our times in a plain, simple and beautiful way." His circa 1905 bentwood furniture suite brought the technology of Thonet into the early modern movement.

Mark Twain

This Page: For his Hartford, Connecticut house, Twain hired Louis Comfort Tiffany and his firm Associated Artists to redecorate the first-floor interiors. The heavy revival style of the library was on the wane in the 1900s.



1910s

HISTORICISM BEGINS TO GIVE WAY TO BOLD FORMAL EXPERIMENTS IN EUROPE

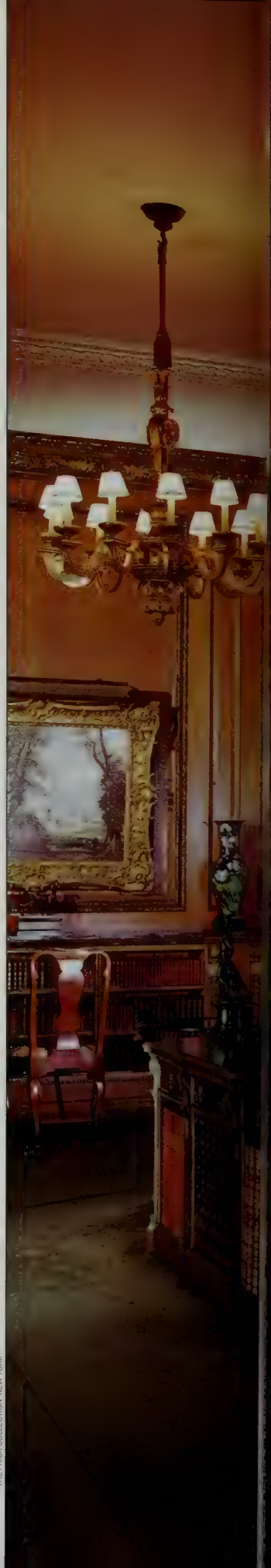
Between 1910 and 1920, art led the way. Picasso and Juan Gris were creating Cubism, and although not every artist followed, the idea of the avant-garde seemed to belong to painting: Here, not in architecture, was the new and powerful way of seeing the world take shape. The burst of architectural creativity that had marked the earliest years of the century ebbed slightly, and Art Nouveau, while hardly gone, had already begun to feel like a thing of the past. Frank Lloyd Wright went on, of course, producing work as great as in the previous decade —Taliesin, his home in Wisconsin; Midway Gardens in Chicago; the Imperial Hotel in Tokyo, designed in this decade if not finished until the next—but in general, design and architecture in the United States seemed to be poised, waiting for something to happen.



THYSSEN-BORNEMISZA COLLECTION

While it waited, at least in the United States, historicism filled the void: If there was to be no strong avant-garde in America, there would at least be spectacular traditional design. Indeed, the decade saw some of the greatest works of historical revival architecture ever conceived, from Cass Gilbert's lyrical Woolworth Building in New York of 1913, the world's tallest skyscraper until the Chrysler Building overtook it in 1930, to James Gamble Rogers's Memorial Quadrangle and Harkness Tower at Yale of 1917, the finest piece of collegiate Gothic architecture in America. The decade gave birth to spectacular traditional houses as well, such as F. Burrall Hoffman, Jr.'s Vizcaya, on Biscayne Bay in Miami, Carrère & Hastings's mansion for Henry Clay Frick and Horace Trumbauer's for James B. Duke, both on Fifth Avenue in New York. If

continued on page 458



THE FRICK COLLECTION, NEW YORK

WASSILY KANDINSKY

ABOVE: By 1914, when he completed *Painting with Three Spots*, the Russian-born Kandinsky had already formed the Blaue Reiter, the artists' group that challenged historic notions of realism and representation. Today he is acknowledged as the father of painterly abstraction.

HENRY CLAY FRICK RESIDENCE

RIGHT: For his Manhattan mansion, built by Carrère & Hastings in 1913–14, the industrialist amassed a collection of art and antiques that set a new standard for American connoisseurship. A portrait of Frick by John C. Johansen is in the library, designed by Sir Charles Allom.





JERRY KOBYLECKY

Frank Lloyd Wright

RIGHT: Wright designed the Booth House in 1915; he also designed furniture for the residence, such as a black-walnut library table. "It's as if his furniture was a laboratory for his ideas about buildings," says architect William T. Georgis. "The pieces are like miniature houses."



ROBERT GIARD

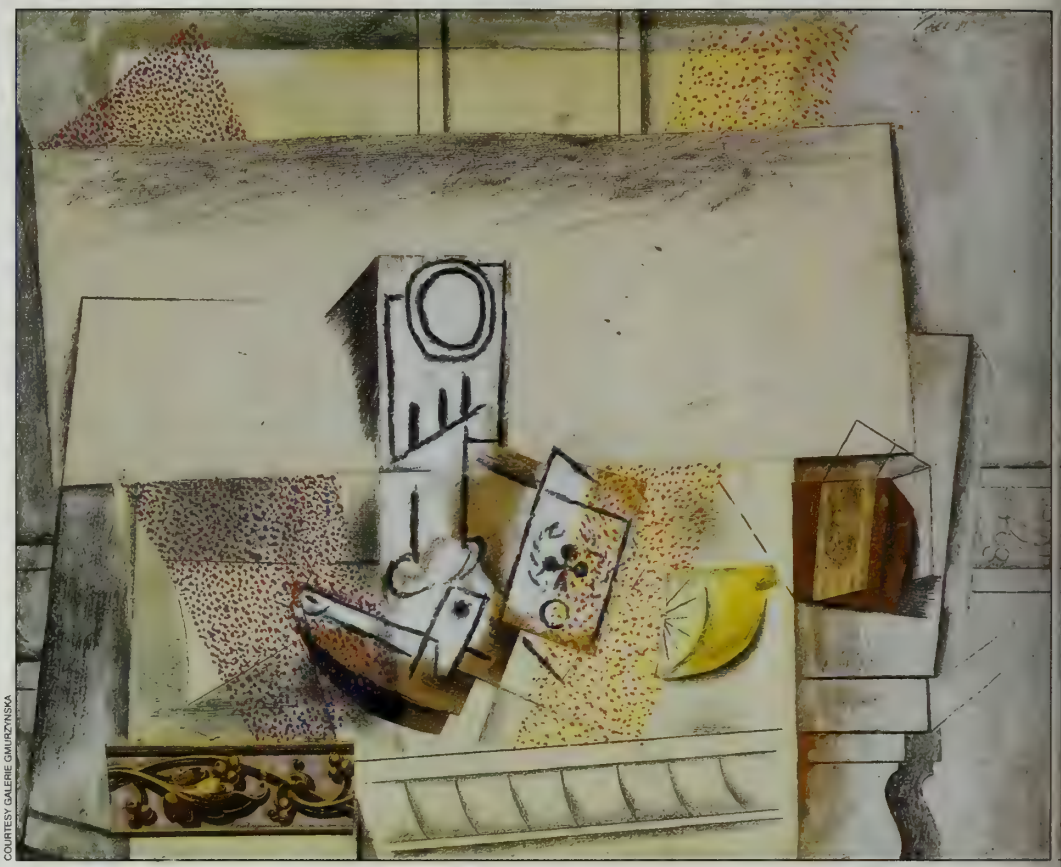
Josef Hoffmann

ABOVE: Furniture design reached a new plateau with the Austrian architect's leather-upholstered chair in 1910. "Hoffmann's designs were total innovations, incorporating Cubism and other cutting-edge movements," says New York art dealer Barry Friedman.



Josep Jujol

The organic lines of a stair rail in a 1916 house near Barcelona mark the influence of the Catalan architect's mentor, Antoni Gaudí, on his style —what historian Thomas S. Hines has called "a deliberate collision between structure and ornament."



COURTESY GALERIE GMURZYNSKA

Pablo Picasso

Right: The Cubists' *papier collé* technique, in which everyday materials were applied to the paper or canvas, subverted conventional notions of the purposes of pictorial representation. Picasso experimented with it in *Verre, Pipe, Citron, As de Trèfle, Paquet de Tabac*, 1914.



BRUCE KATZ

Mennonite Quilt

Above: While many 19th-century examples of this American folk art have vanished, early-20th-century pieces—such as a circa 1910 Mennonite crib quilt from western Pennsylvania—have enchanted collectors as hand-stitched artifacts bespeaking a tender craftsmanship.

Vizcaya

Right: Over nearly ten years, beginning in 1914, industrialist James Deering built Vizcaya, an Italianate estate on Miami's Biscayne Bay, with architect F. Burrall Hoffman, Jr., and designer Paul Chalfin. Opposite: The reception room's ceiling was taken from Venice's Palazzo Rossi.

"Paul Chalfin was the mastermind behind the elegance of Vizcaya," says Richard S. Farwell, who serves as the executive director of the house (below), now a museum. Owner James Deering gave Chalfin a great deal of control over the house's design, even allowing Chalfin, who was nominally Vizcaya's interior designer, to recommend an architect, F. Burrall Hoffman, Jr. "Deering took an active role, however, down to the details," Farwell says, "and there were sometimes disagreements. Deering won some, but he didn't win others." On occasions they compromised. "At one point," Farwell says, "Deering wanted a pipe organ in the living room. Chalfin seriously opposed it. Deering insisted. Finally, Chalfin agreed to put the organ in the living room—but only after ensconcing it in a splendid antique altar he'd bought in Europe."



ROBERT FRESON



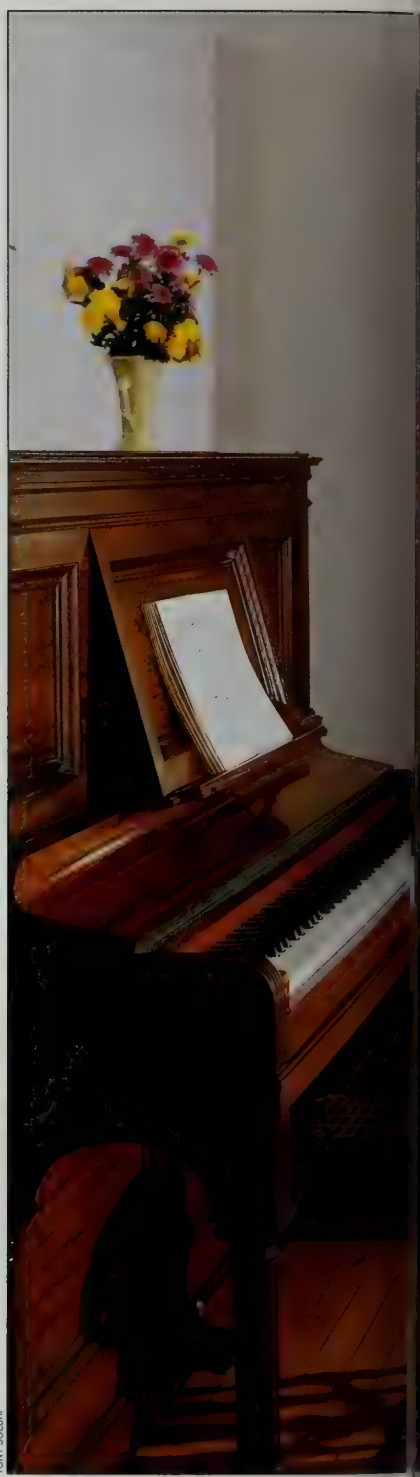
Charles Lindbergh

Right: The aviator (below left, at age 11) spent childhood summers on a 110-acre farm on the Mississippi River near Little Falls, Minnesota. "I loved the farm, with its wooded river and creek banks, its tillage and crops, and its cattle and horses," he wrote in *Autobiography of Values*.



COURTESY CHARLES A. LINDBERGH HOUSE

"Charles Lindbergh chose to recall his days on the farm as idyllic, almost Huck Finn–like—but it also must have been a rather lonely place for him," says A. Scott Berg, author of the 1998 biography Lindbergh. *"His parents were estranged, and as the house was actually on the other side of the river from the town of Little Falls, he didn't have a lot of friends or playmates. His pets were his best friends." Lindbergh, says Berg, kept himself busy pursuing his already evident passion for science. "He was fascinated with machinery, and he was always tinkering. He built an egg incubator and a cement duck pond that was so well made it has lasted almost one hundred years without a crack in it, through a century of Minnesota winters. It may not have been a house of mirth, but the atmosphere definitely contributed to his sense of independence and his strong work ethic."*



TONY SOLURI



COURTESY PERLS GALLERIES, NEW YORK

Juan Gris

"The only one to have researched Cubism conscientiously, in my opinion, is Juan Gris," Braque said of the Spanish painter, who stood alongside Braque and Picasso as one of the movement's pillars. Left: *Le Verre (Le Compotier)*, 1914, employs paper, gouache and crayon.



TONY SOLURI

Henry Ford

Left: Frank Lloyd Wright protégé Marion Mahony Griffin conceived Fair Lane, Ford's mansion in Dearborn, Michigan, as Prairie style writ large. She was replaced early in the project by William Van Tine, who finished the residence by evoking English Baronial architecture.

1910s



Emil Nolde

Opposite: Nolde was a guiding force of the Brücke, a band of German Expressionists reacting against what they saw as bourgeois artistic conventions. His *Autumn Sea XVI*, 1911, used Fauvist colors to connote a tumultuous psychological state.

Oceanic Mask

This Page: Masks from the indigenous peoples of Africa and Oceania —such as a circa 1915 mask from Borneo—were appropriated for works by modernists like Picasso. "The masks were not just any old sculptures," he wrote. "Not at all. They were magical objects."





Carl Moon

Left: Carl Moon's photographic portraits of Native Americans, such as an untitled 1914 work, were favorites of Theodore Roosevelt's and hung in the White House. A surge in southwestern tourism helped spark increased attention to Native American cultures and images in the 1910s.



Peter Carl Faberge

Right: The jeweler's celebrated eggs —which include one that was a gift from Nicholas II to Alexandra and is now in the collection of the British royal family—are "the ultimate combination of romance and tragedy, all in a single precious object," says [illegible] Christopher Forbes.



BILLY CUNNINGHAM

"John D. Rockefeller, Sr., came from a strict Baptist family, so he didn't do much entertaining," says Mary Louise Pierson, an artist and a granddaughter of Nelson A. Rockefeller. "He had originally wanted Kykuit to be a relatively simple house—nothing that anyone could ever consider ostentatious. John D. Rockefeller, Jr., however, had grown up around money and was more comfortable with the idea of a design that evoked the feeling of the great family estates in places like Newport, Rhode Island, which is why he wanted Ogden Codman, Jr.—who had worked with some of America's wealthiest families on their houses—to be brought in to handle the interior design." Pierson, who took the color photographs for the book The Rockefeller Family Home: Kykuit, *written by her mother, Ann Rockefeller Roberts, says that as different generations of the Rockefeller family moved into Kykuit, "the house began to reflect the tastes of each wave of inhabitants: classical, Oriental and modern."*

JOHN D. ROCKEFELLER

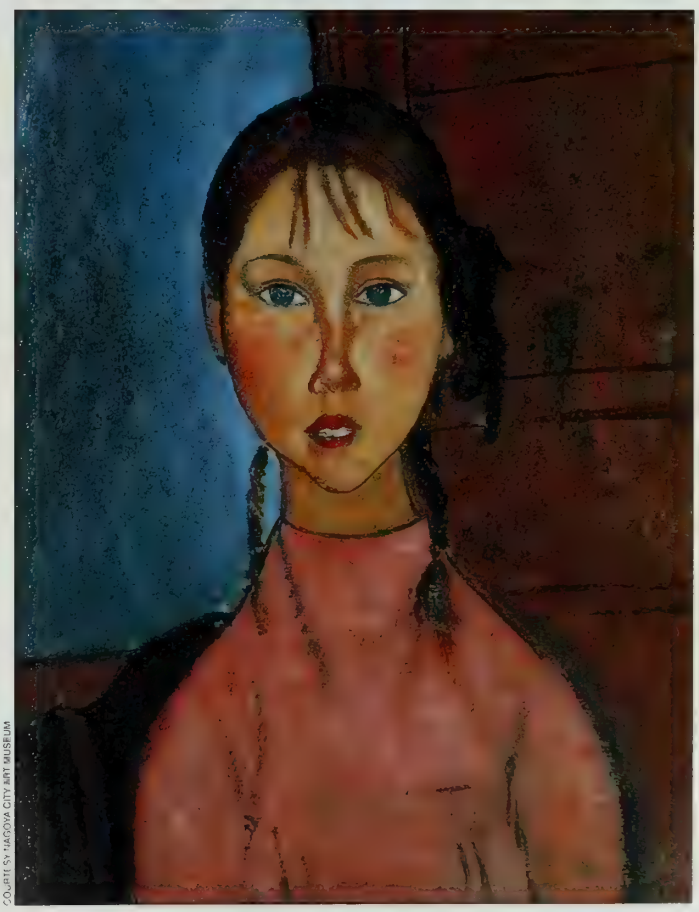
RIGHT AND ABOVE: The New York architectural firm of Delano and Aldrich, working with designer Ogden Codman, Jr., completed Kykuit, John D. Rockefeller's Georgian-style manor above the Hudson River, in 1913. Four generations of Rockefellers called it home.

BILLY CUNNINGHAM





ADDISON DOTY



COURTESY NAGOYA CITY ART MUSEUM

Apache Tray

Top: The popularity of Native American basketry, such as a 1910 Apache tray made of willow and devil's claw, flourished between the end of the 19th century and the 1930s. "Native American art like this is the original American folk art," says designer Karin Blaké.

Amedeo Modigliani

In the years surrounding World War I, the Italian-born artist was a leading figure of the Expressive Realists, one of the many groups associated with the School of Paris. Above: *Bambina con Trecce*, 1918, epitomizes the mannered, evocative style of portraiture for which he is known

The *Paris*

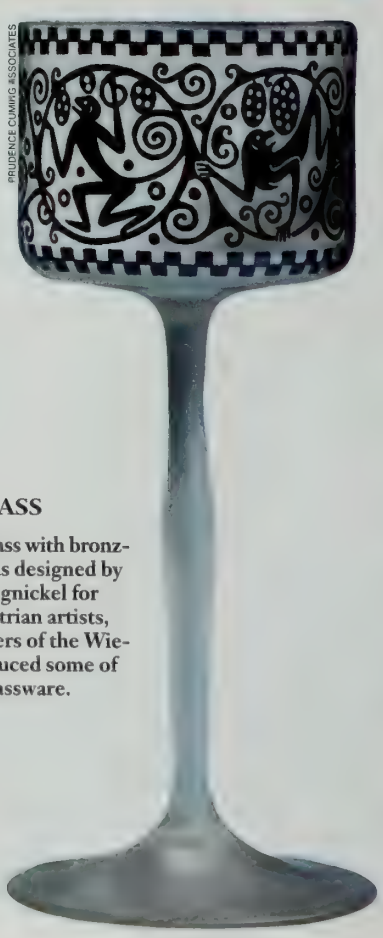
Right: The grand staircase of the transatlantic ship, launched in 1916, captured the luxury that once characterized travel by sea. On nights before arrival, wrote Brooke Astor, "there was an ever-present feeling of suppressed excitement.... We would have to face *real life* ashore."



COURTESY KENNEDY GALLERIES, NEW YORK

Childe Hassam

Above: The American Impressionist's flag series, which includes *Allied Flags, Union League Club*, 1917, suffused the urban scenes for which Hassam was known with patriotic overtones heralding the United States' involvement in World War I.



PRUDENCE CUMING ASSOCIATES

Viennese Glass

Right: A 1911 wineglass with bronzite ornamentation was designed by Ludwig Heinrich Jungnickel for J. & L. Lobmeyr. Austrian artists, many of them members of the Wiener Werkstätte, produced some of the decade's finest glassware.



IAMTHE RUTHVEN

Alexander Rodchenko

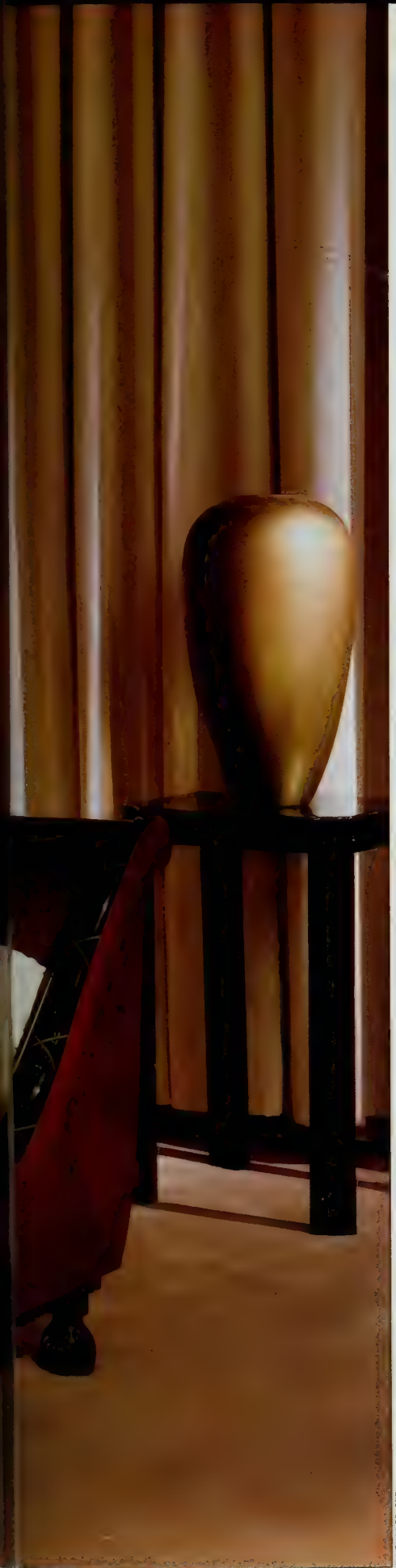
Above: The artist's compass, arranged with a 1915 work from his line-and-compass series and a book on astronomy, was used in many of the early exercises that gave birth to the Constructivist aesthetic.



BYRON BYRON COLLECTION/MUSEUM OF THE CITY OF NEW YORK







BILL CUNNINGHAM

1920s

MODERNISM'S SLEEK LINES AND DYNAMIC GEOMETRIES DEFINE A POSTWAR ERA OUT TO REINVENT THE WORLD

The war was over, peace reigned: the Weimar Republic in Germany, the Exposition Internationale des Arts Décoratifs in Paris. The Bauhaus, talking movies, cars for everyone, or at least almost everyone, in the United States. Europe had Eileen Gray and Paul Klee, while America had John Sloan and Will Rogers, not to mention Prohibition and Georgian houses. The United States seemed unable, so far, to give up its love affair with the past; it willingly left the avant-garde in design to Europe and gave relatively little honor to those Americans, from Frank Lloyd Wright to Gertrude Stein and Georgia O'Keeffe, who were setting culture in new directions themselves. Gertrude Stein said that every American has two hometowns, his own and Paris, and if she was speaking mainly for herself and her circle, she at least reflected a feeling that was in the air. It was no accident that writers and artists flocked to Paris and Berlin in those years, fleeing the bourgeois comforts of America for what they considered a culture much more attuned to culture.

And in the twenties, Eu-

continued on page 458



Art Deco Furniture

Far Left: Works by three of the most influential designers of the Art Déco era—a 1924 block screen by Eileen Gray, a circa 1923 Emile-Jacques Ruhlmann daybed and a pair of Jean Dunand vases—reflect the decade's new aesthetic.

Pickfair

Left: "Luxurious, dignified and comfortable," Pickfair "retained its status in spite of the many passing fads," said screen star Mary Pickford. The Beverly Hills estate she shared with her husband, actor Douglas Fairbanks, Sr., defined glamour in 1920s Hollywood.

1920s

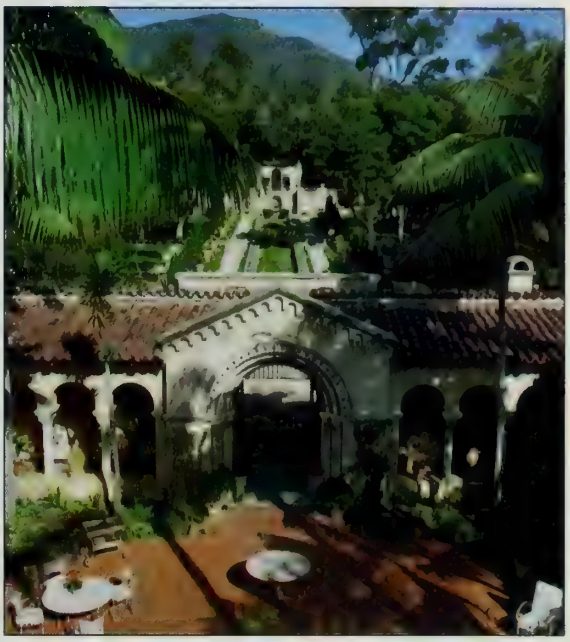


THE MODERNISTS OF THE TWENTIES THOUGHT THEY COULD CHANGE THE WORLD.



Frank Lloyd Wright

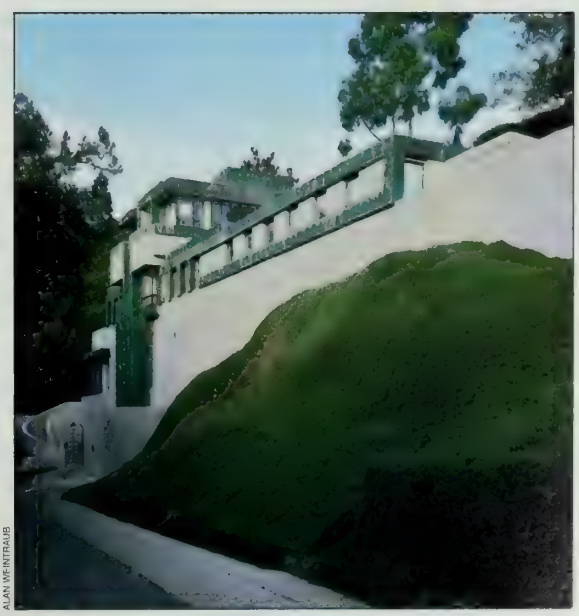
Wright's 1924 Ennis-Brown house in Los Angeles "evokes pre-Columbian architecture in a way that is completely of our time," Robert A. M. Stern says. "Wright had an unending capacity to reinvent architecture and make it new without losing its sense of the past."



RUSSELL MACMASTERS

Addison Mizner

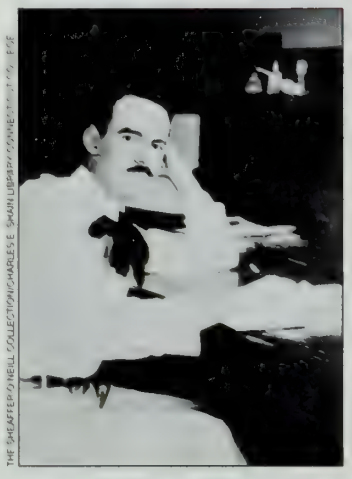
A 1927 Mediterranean-style house in Montecito was the Florida-based architect's only major California commission. Above: A double cascade links the arcaded patio to a Palladian teahouse.



ALAN WEINTRAUB

Lloyd Wright

Above: For the 1928 house he built for silent-film star Ramon Novarro, Lloyd Wright trimmed the reinforced-concrete structure with hammered copper panels, giving it an Art Déco feeling.



THE SHEAFFER O'NEILL COLLECTION/CHARLESTON, SHAN LUBBAR/CONNECTICUT



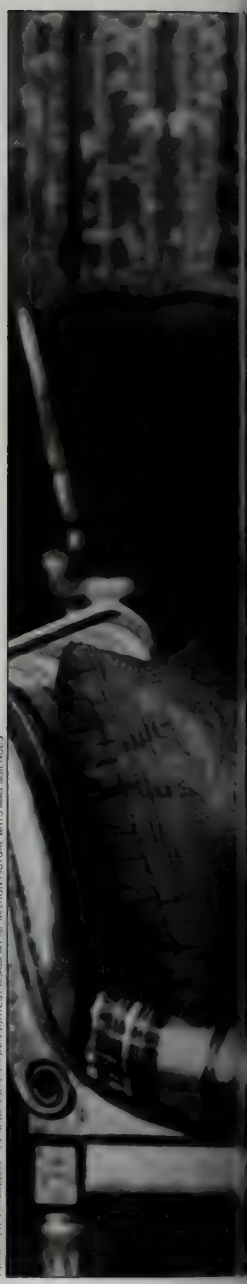
DEREK HYDE

Eugene O'Neill

The playwright (left) summered with his family in a Connecticut house that inspired the setting of *Long Day's Journey into Night*. BELOW: The parlor, he wrote in the play, had the "formally arranged, set appearance of a room rarely occupied."

Charleston

Vanessa and Clive Bell "were ready to attack any surface that would bear paint," recalls their son Quentin Bell. ABOVE: Their Sussex house—a part of "Bloomsbury by the Sea"—had parlor walls painted by Duncan Grant.



TURNER ENTERTAINMENT CO./MGM COLLECTION, COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



William Haines

The legendary "decorator to the stars," William Haines was a film actor before designing interiors for clients such as Carole Lombard and Jack Warner. ABOVE: Haines in his own house in Hollywood, where he held many lavish parties.

Ruby Ross Wood

"She stood for understated, elegant simplicity, which Billy Baldwin carried on when he took over her company," says Thomas Britt. OPPOSITE RIGHT: The morning room Wood (opposite left) designed at Swan House, a residence in Atlanta.









Walter Gropius

Above: Gropius's 1926 glass-and-concrete design for the main Bauhaus building in Dessau, Germany, exemplifies the school's functional ideals. The Bauhaus challenged the Beaux Arts approach to both teaching and design.

"The ideology of the Bauhaus school was to build for everyone," says New York architect Peter Gluck. The Bauhaus, which moved to Dessau in 1925, taught students to break down the distinction between technology and art and favored machine-made items that could be mass-produced. After it was closed by Hitler in the thirties, many of its faculty members moved to the United States, importing what would later be called the International Style. "Developers loved it—they could build cheap, stripped-down buildings that had intellectual cachet," Gluck says. "The commercialization of the movement squeezed out the personality, complexity and eccentricity, and the style became bankrupt of the original modern impulse. It's taken post-modernism to reinvestigate color, texture, history, all within the modern experience."



Bauhaus

Left: Early masters of the Dessau Bauhaus included, from left, Wassily Kandinsky, with his wife, Nina, Georg Muche, Paul Klee and Gropius. After Nazis closed the school in 1933, they emigrated, spreading the tenets of the new architecture.

Robert Mallet-Stevens

An architect, designer and artist, Mallet-Stevens recognized that his era was "a period... influenced by the discoveries of science." Opposite: In the travel poster *St Jean de-Luz*, 1928, he brought his Déco sensibility to the graphic arts.


ST JEAN
DE-LUZ
ROB MALLET-STEVENS
H. CHACHOIN Imp. Paris, 1928



PHOTOGRAPHY BY ANSEL ADAMS FROM THE CURRY COMPANY ARCHIVES COLLECTION OF THE NATIONAL PARK SERVICE. PERMISSION BY THE TRUSTEES OF THE ANSEL ADAMS PUBLISHING RIGHTS TRUST

The Ahwahnee

"It is easy to take a photograph, but it is harder to make a masterpiece in photography than in any other art medium," wrote Ansel Adams.

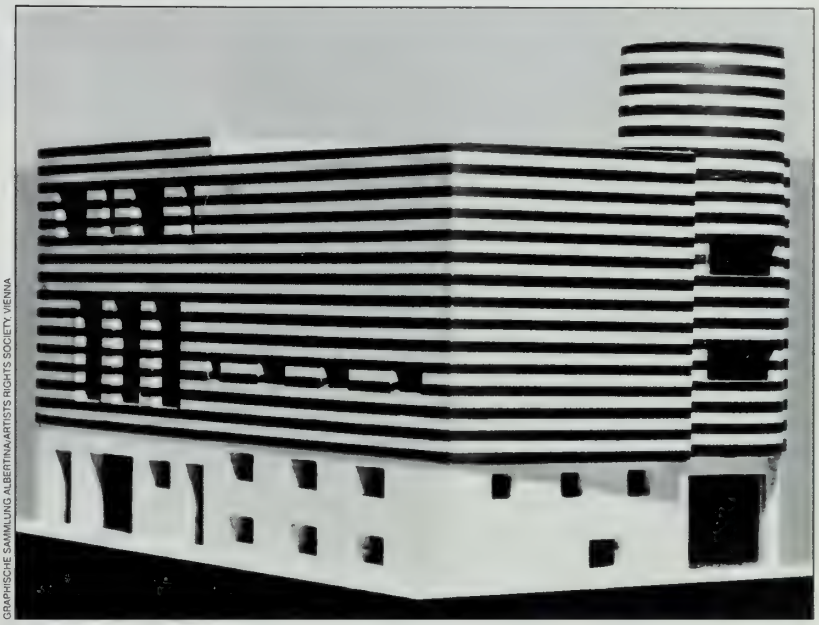
Before he became famous, Adams documented the Ahwahnee lodge in Yosemite, designed in the 1920s by Gilbert Stanley Underwood.

Adolf Loos

In his landmark essay "Ornament and Crime," the seminal modernist architect argued that lack of ornamentation was "a sign of spiritual strength." Below: The unbuilt house he designed for entertainer Josephine Baker (below left) represents Loos's radical new approach.



HOYNINGEN HUENE, FREDERICK R. KOCH COLLECTION, HARVARD THEATRE COLLECTION



GRAPHISCHE SAMMLUNG ALBERTINA/ARTISTS RIGHTS SOCIETY, VIENNA



EILEEN GRAY/COURTESY PETER ADAM

Eileen Gray

"She mixed materials like nobody else," designer Andrée Putman says of Eileen Gray, whom Putman calls "one of the most mysterious people of that period—a legend à la Garbo." Above: Her 1923 model boudoir raised what Gray called "a concert of abuse" from the press.

1920s

Gio Ponti

The designs of Ponti, who founded the influential magazine *Domus* in 1928, ranged from the Pirelli skyscraper in Milan to costumes for La Scala. Below Left: The 1927 Donatella plate, from his series *My Women*, is one of his earlier works.



COURTESY ROBERTAEBASTA



THOMAS AMMANN FINE ART

Joan Miro

"My way is to seize an image the moment it has formed in my mind and ... pin it at once to the canvas. Afterward, I start to tame it," said the Catalan artist. Below: His 1926 work *Cheval au Bord de la Mer*.



ACQUAVELLA GALLERIES, INC

Paul Klee

"A language of signs" was how the Swiss abstract painter once described art. He combined elements of Cubism, primitive art and children's drawings to develop his own distinct idiom. Opposite: His 1920 canvas *Rythmische Baumlandschaft*.



BENEDICTE PETIT

Pierre de Maria

Lacquer, rediscovered during the 1920s, combined the formality and luxury that Art Déco designers valued. Right: A strong geometric design reinforces the modern feeling of a 1925 wood, lacquer and pewter screen by de Maria.



ATELIER INTERNATIONAL

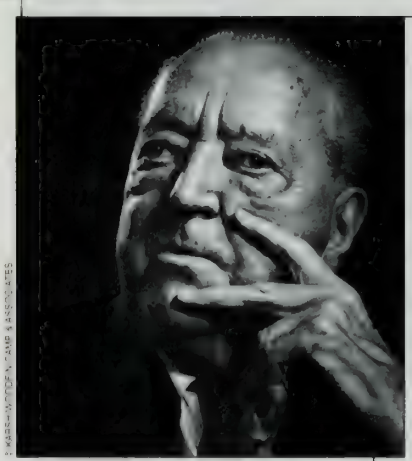


COURTESY PERRIAND, PERRIAND

Le Corbusier

Left: The architect, who collaborated with Charlotte Perriand (together, above) on many furniture designs, created the Grand Confort chair in 1926. The design takes Josef Hoffmann's Cubus chair a step forward by externalizing the steel frame.

MILOS BUDIK

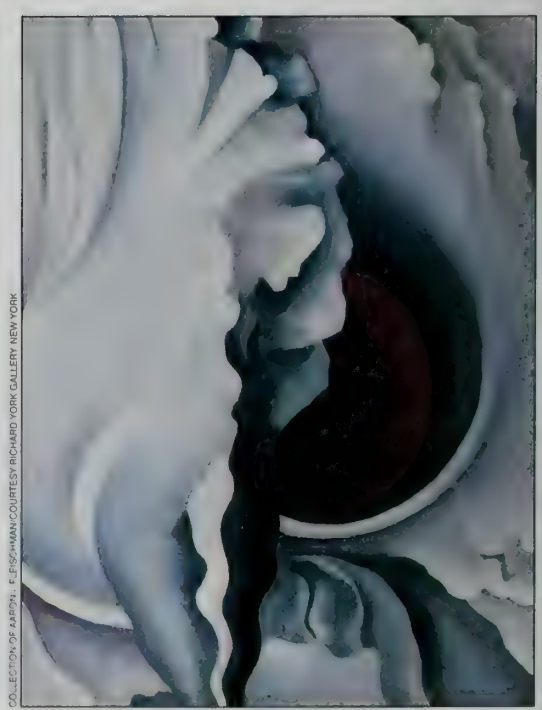


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Ludwig Mies van der Rohe

Above: Mies's modernist landmark, the 1928–30 Tugendhat House in Czechoslovakia, was called by Arthur Drexler "one of the most uncompromising statements of the new architecture." He designed his Brno chairs for the dining area.

"Mies gives as much thought to placing chairs in a room as other architects do to placing buildings around a square," Philip Johnson wrote of the German-born architect and furniture designer (1886–1969). In his revolutionary designs for the 1929 Barcelona pavilion and the 1928–30 Tugendhat House in Brno, Czechoslovakia, Mies enriched modernism's precise lines and simple forms with rich materials, such as onyx, travertine marble and ebony. After moving to the United States, he began to explore the construction of high-rises, collaborating on his most well known, the Seagram Building, with Philip Johnson. Its crisp lines and uniform glass façade embody his coinage "Less is more."



COLLECTION OF AARON E. FISHMAN/COURTESY RICHARD YORK GALLERY NEW YORK

Georgia O'Keeffe

A leader of American modernist painting, O'Keeffe was known for her magnified abstractions of flowers and plants. Opposite: Her 1926 *Black Iris* features the formal approach she would continue to explore after moving to New Mexico.

Rudolph Valentino

"Heaven knows, I'm no sheik. I had to pose as a sheik for five years!" the actor once said. Right: Falcon Lair, the Beverly Hills estate he bought in 1925, had a garage for his classic automobiles, including his Avion Voisin touring car.



EVERETT COLLECTION

1920s



Woodrow Wilson

After the president's term ended in 1920, he moved to a Georgian-style house in Washington, D.C. A portrait of Wilson is in the library, where he delivered his radio broadcast "The Significance of Armistice Day."



James Joyce

Black-and-white portrait photography hit its stride in the 1920s, when photos of the famous evolved into an art form. LEFT: A circa 1929 photograph of Irish novelist James Joyce was taken by his friend Berenice Abbott.



Franklin Delano Roosevelt

RIGHT: Franklin and Eleanor Roosevelt with their daughter, Anna, at the family's summer house on Campobello Island. "Father loved life on the island more than any of us," James Roosevelt recalled. BELOW: The president's bedroom.



BILLY CUNNINGHAM

THE UNITED STATES SEEMED UNABLE TO GIVE UP ITS LOVE AFFAIR WITH THE PAST; IT LEFT THE AVANT-GARDE IN DESIGN TO EUROPE.

1920s



COURTESY JEAN LOUIS AND ERIC DELAUNAY

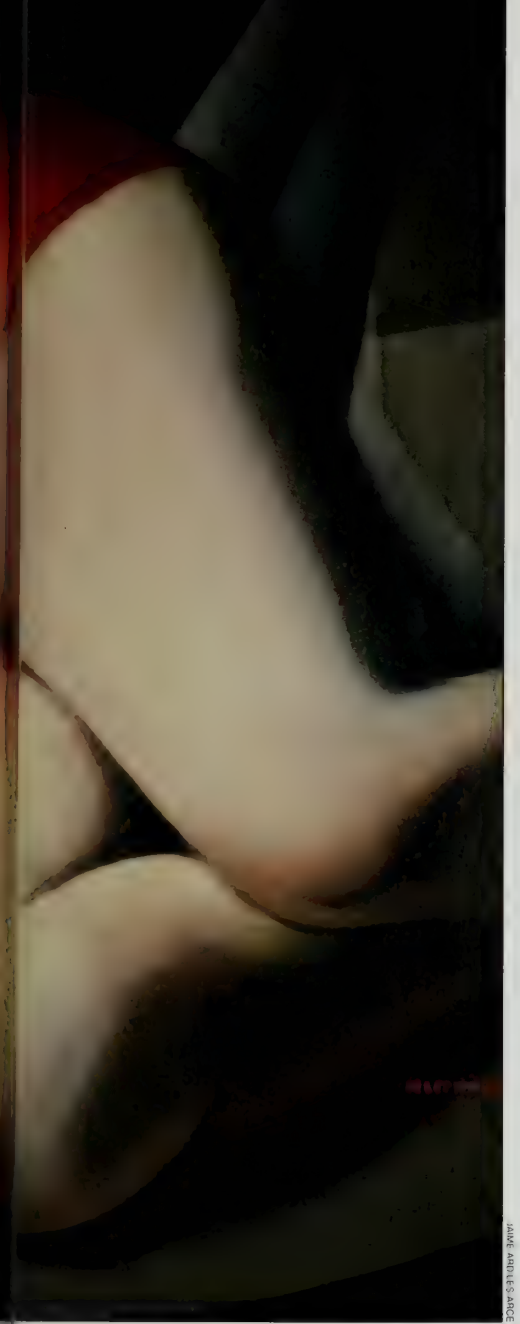
Sonia Delaunay

"I love creation more than life," said painter, illustrator and designer Sonia Delaunay. LEFT: The artist in her studio. During the 1920s she focused on textile and clothing design, favoring strong geometries and bold colors.



Louis Cartier

Cartier started his career in jewelry but came to specialize in theme clocks during the 1920s. RIGHT: A circa 1925 table clock was made with jade, diamonds, mother-of-pearl, enamel and gold.



JAIME ARDILES-ARCE

Tamara de Lempicka

Left: The Polish-born painter immigrated to Paris in 1918, where she gained recognition at the first Art Déco exhibition in Paris in 1925 for her paintings of stylized figures, such as *La Tunique Rose*, 1927.

Gloria Swanson

"The public wanted us to live like kings and queens. So we did—and why not?" said screen legend Gloria Swanson. Below: The actress in 1922, in the sitting room of her Italianate Beverly Hills residence.



MARC WANAMAKER/BISON ARCHIVES



ROBERTO SCHEZEN

John Russell Pope

"Pope was a virtuoso in the exploitation of a variety of architectural styles," Brendan Gill wrote of the Beaux Arts architect. Left: Pope built The Waves, his Newport house, on a rugged point in 1927.

1920s







CENTRAAL MUSEUM DE RIJKSDIENST VOOR DE MONUMENTENZORG, UTRECHT

Gerrit Rietveld

Rietveld (left) wanted to "liberate buildings from the conventions of weight and mass that had presumably bogged them down for twenty-five hundred years," says Robert A. M. Stern. Far Left: In his 1924 Schröder House in Holland, folding walls create flexible spaces.



© ESTATE OF STUART DAVIS LICENSED BY VAGA, NEW YORK, COURTESY SALAMON-LORELY GALLERIES

Stuart Davis

"I paint what I see in America, in other words I paint the American Scene," said Stuart Davis, one of America's foremost Cubists. His use of commercial lettering, posters and advertisements in later works presaged Pop art. Above: *Still Life with Dial*, 1922.

1920s



EDWARD STEICHEN. REPRINTED WITH PERMISSION OF JOANNA T. STEICHEN

Charlie Chaplin

"I remain one thing and one thing only, and that is a clown," the actor (left) once said. Below: A vintage postcard shows his Beverly Hills house, which was built primarily by studio carpenters in 1922.



MARC WANAMAKER/BISON ARCHIVES

Colleen Moore

Opposite: The screen star and quintessential flapper of the Roaring Twenties owned a Bel-Air house designed by Harold Grieve. "The bathroom was done in yellow onyx and mirrors," she wrote.



ROBERT DARNELL BRIGHT

Gabriele D'Annunzio

"The bejeweled richness of d'Annunzio's prose and verse became, when he was furnishing his villa on Lake Garda, a mania for cramming spaces with mementos, kitsch and even genuine works of art," says William Weaver. Above: The study has casts of Hellenistic sculpture.





LE CORBUSIER'S VILLA SAVOYE

"Poetry and lyricism brought forth by technics," wrote the architect of the celebrated residence in Poissy, France, which he completed in 1931. "Villa Savoye is an important building for all architects, not just for me," says Richard Meier.

1930s

CRISP GLAMOUR AND MACHINE-AGE STYLE SOAR ABOVE AN ERA'S EARTHBOUND TROUBLES



JAIME ARDILES ARCE

What's bad for the economy is not always bad for design. The decade of the Great Depression was one of extraordinary achievement in both architecture and interiors, as European modernism coalesced into a movement of precision and power, Art Déco made its way into the mainstream in the United States and abroad, and the preeminent architects of the century, Frank Lloyd Wright, Le Corbusier and Mies van der Rohe, all produced work surpassing anything they had done before.

For Wright, it was Fallingwater, to many minds the greatest house of the twentieth century. His combination of cantilevered planes over a waterfall in Bear Run, Pennsylvania, completed in 1939 for the Edgar Kaufmann family, was not just a great house: It was a story of renewal that gives heart to every designer late in his or her career. Wright's long stint at the center of American architectural innovation had seemed in eclipse earlier in the decade, as his romantic, Emersonian view of the world was overshadowed by the harder edges of European modernism. He came back with Fallingwater, a design that brilliantly merged European crispness and American picturesqueness.

A few years earlier, Le Corbusier had brought to completion what many believe was his greatest house, and surely his most influential: the Villa Savoye in Poissy. Its living space floated on pilotis above an open ground floor—the house as "machine for living," Le Corbusier called it. But it was really the formal beauty of this white composition sitting in the landscape, not the lure of the machine, that made the house so powerful an image that architects would be re-

continued on page 458



COURTESY STANLEY BARROWS

William Odom

As an instructor at what would become the Parsons School of Design, Odom exerted a strong influence on pupils like Eleanor McMillen. Left: His apartment in New York's Pierre Hotel "was unmistakably thirties," according to friend Stanley Barrows.

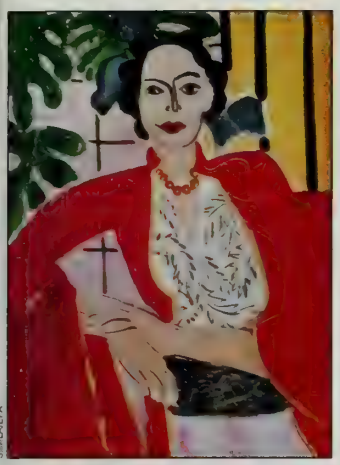


RICHARD CHAMPION

Jean-Michel Frank

"He was a classicist apart, but a classicist capable of diverting digressions," Van Day Truex wrote of the Paris designer. Above: Frank's vision for the New York apartment of Nelson Rockefeller included murals by Matisse and Léger.

By the time he was twenty-four Jean-Michel Frank (1895–1941) had lost two brothers in World War I, his father to suicide and finally his mother, who died in an asylum. But "somehow, from the talent and apparent torture of the man," designer Terry Hunziker notes, "there came incredible beauty and depth. His artistic life was about restraint, editing, collaboration. In his work with Adolphe Chanaux, the link between architecture and interior design was celebrated, not disparaged. The restraint could be thrilling, the elimination of the extraneous enabled one to really 'see,' and his relationships with the likes of the Giacometti brothers, Emilio Terry, Christian Bérard and others granted him incredible freedom of expression."



SCALA/ERA

Henri Matisse

Left: Matisse had been a leader of the Fauves, artists who sought to transpose feeling into pure color. His own work, such as *The Amber Necklace*, 1937, aspired to a decorative abstraction that derived its power from saturated tones.

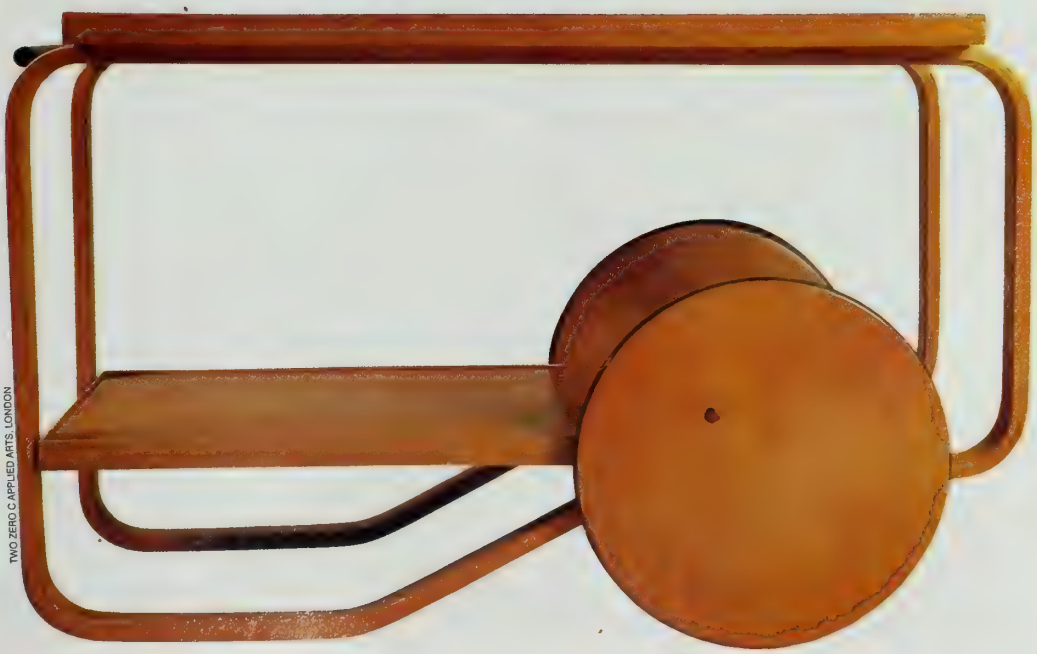
Julia Morgan

Below: Wyntoon, William Randolph Hearst's summer retreat in northern California, was made up of three Bavarian-style cottages designed by Morgan, the architect of Hearst's San Simeon and the first woman to enter Paris's Ecole des Beaux-Arts.



TIM STREET-PORTER





TWO ZERO C APPLIED ARTS, LONDON

Alvar Aalto

Right: An Aalto tea trolley from 1936 is made of birch and laminated wood. "Human imagination must have free room in which to unfold," wrote the Finnish architect and designer. "This was usually the case with my experiments in wood."

1930s



GEORGE HURRELL/BILL CHAPMAN COLLECTION



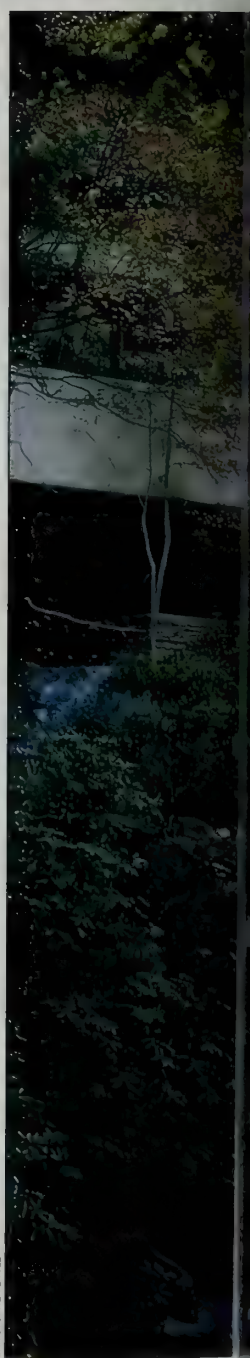
TURNER ENTERTAINMENT CO./MGM COLLECTION/ COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Cedric Gibbons and Dolores Del Rio

Above: In the early 1930s the MGM art director designed for himself and his screen-star wife a house whose Art Moderne interiors, wrote Brendan Gill, seemed "to serve as an act of homage to his flawless bride."

The Photographs of George Hurrell

"A Hurrell portrait is to the ordinary publicity still what a Rolls-Royce is to a roller skate," wrote *Esquire* in 1936. Left: The Hollywood photographer caught Jean Harlow in 1934.



CHRISTOPHER LITTLE



FELICIANO

Rene Lalique

Above: The French glassmaker began his career as an Art Nouveau jeweler, but he is best remembered today as a father of Art Déco whose many *demi-cristal* works—like his 1932 Biskra vase—are held to be among its finest examples.



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Laszlo Moholy-Nagy

Above: The Hungarian-born artist and Bauhaus instructor coined the term *photogram* to describe compositions made from the impressions of objects that have been placed on photographic paper and subjected to light, such as his *Untitled*, 1939.



Fallingwater

Below: "It indicates a world in which the works of mankind and the processes of nature harmonize productively," wrote Edgar Kaufmann, Jr., of the rural Pennsylvania house his father commissioned from Frank Lloyd Wright (left, in a 1954 Yousuf Karsh photograph) in 1934.

By 1934 Frank Lloyd Wright was sixty-seven years old, and his commissions had dwindled greatly. "Fallingwater brought him back into the limelight," architect Stanley Tigerman says of the legendary residence Wright built for Edgar Kaufmann, the father of one of Wright's apprentices. "It made a new career for him." Tigerman attributes the house's revered status to the way Wright's design seemed to defy gravity. Fallingwater was "a structural tour de force, those broad planes cantilevering out over the water," he says. "It just floated there, in suspended animation."

1930s

Piet Mondrian

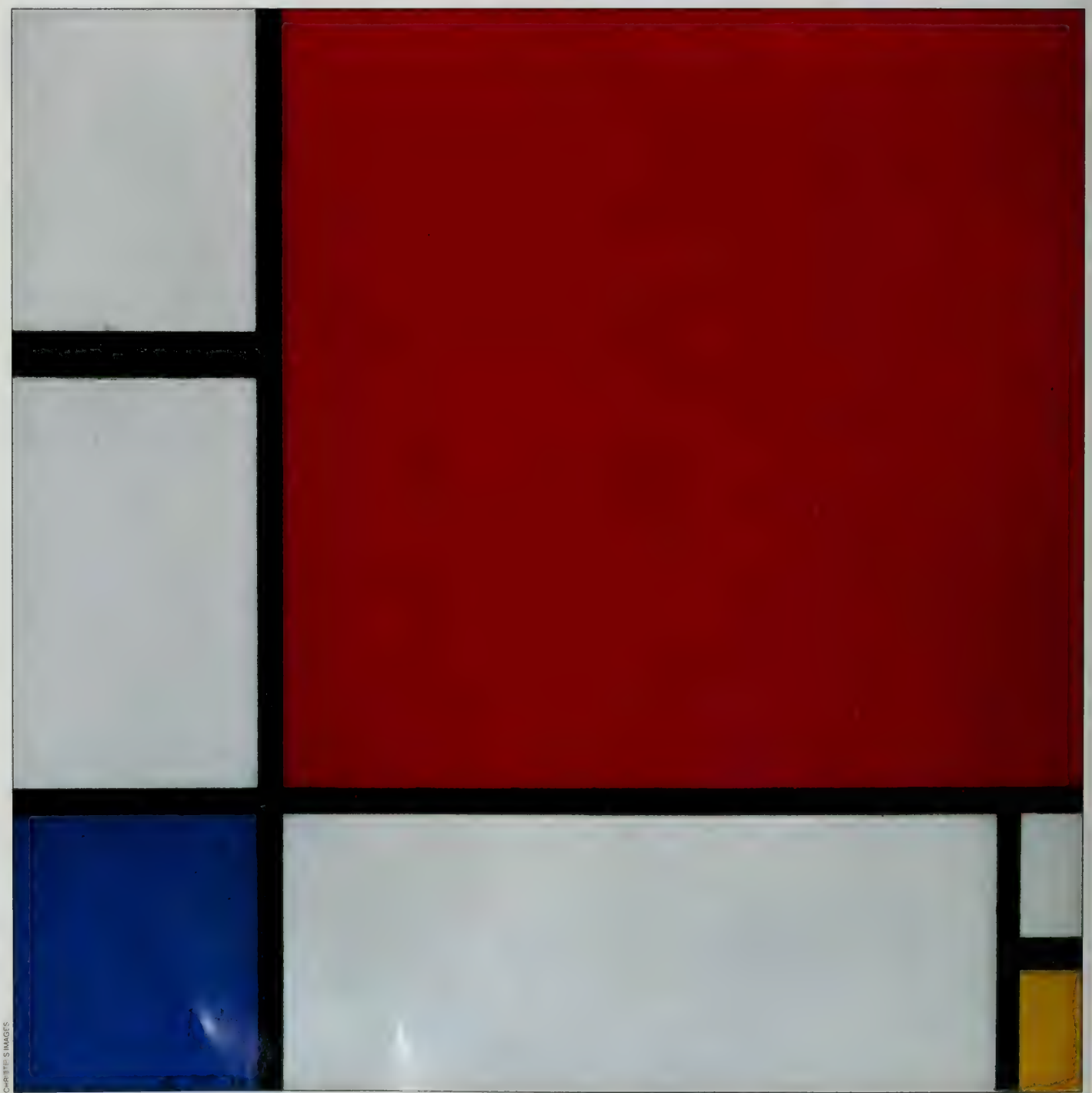
As a painter and leader of the influential Dutch art and design movement known as de Stijl, Mondrian focused on the formal relationships between rectangular planes of pure color and the rigid lines that contained them. BELOW: *Composition with Red, Blue and Yellow*, 1930.

Walter Gropius

In Weimar Germany, Gropius founded the Bauhaus, a group of artists and craftsmen from throughout Europe who aimed to synthesize the fine and applied arts. RIGHT: Upon moving to the United States in the 1930s, he built a classic modern house in Lincoln, Massachusetts.



SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES/J. DAVID BOHL



CHRISTIE'S IMAGES



George Gershwin

Above: In the early 1930s the composer lived and worked in a penthouse on Manhattan's Riverside Drive. An avid collector and a skilled painter, he once responded to someone who remarked on the uniqueness of his dual talents: "Oh, I don't know. Look at Leonardo da Vinci."



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



MARC WANAMAKER/BISON ARCHIVES

Katharine Hepburn

The actress won her first Academy Award in 1933 for *Morning Glory;* a half century later she would win her fourth, for *On Golden Pond.* Above: An Ernest Bachrach photo captures her in 1937—the middle of a brief period during which she fell out of favor with the Hollywood studios.

Marlene Dietrich

Left: The elusive, smoky-voiced star of *The Blue Angel* and *Morocco* was brought from her native Germany to Hollywood by director Josef von Sternberg and lived for a time in a rented Beverly Hills house that she filled with animal hides and black-and-white furnishings.

1930s





Donald Deskey

"Not many figures from Art Déco evoke the word *warm*, but Donald Deskey is one of them," says Naomi Leff. The apartment for S. L. "Roxy" Rothafel, designed by Deskey with architect Wallace Harrison, tempered Déco lines with cherrywood paneling and deep tones.

1930s



COURTESY SOTHEBY'S, NEW YORK

Movie Posters

Faced with new economic constraints, movie studios in the 1930s abandoned the relative prudence that had characterized movie posters of the silent era. ABOVE: A 1938 poster for William Wyler's *Jezebel* featured Bette Davis.

Art Moderne

BELOW: A circa 1934 armchair by Warren McArthur and a 1939 cabinet by Kem Weber utilize aluminum, a favorite material of designers who belonged to this progressive movement emphasizing streamlined surfaces and geometric forms.



FELICIANO

Samuel Marx

RIGHT: A late-1930s Marx commode is made of lacquered hardwood and Lucite. Marx experimented with lacquer and developed a crackle finish by quick-drying the final coat with intense heat.



JOHN LEI



WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

Cary Grant and Randolph Scott

The two actors were roommates off and on for a decade, between 1932 and 1942. LEFT: One of the several residences they shared was a beach house in Santa Monica in the mid-1930s, where guests included Noël Coward and Dorothy Lamour.



FELICIANO



Mae West

Left: The screen siren who starred in films like *She Done Him Wrong* lived for nearly 50 years in the same Hollywood apartment—described by one reporter as "superb late wedding cake ... Every inch seemed sugar-frosting white contoured in gilt."

Gilbert Rohde

Above: The furniture designer's pieces, such as a chair and ottoman he made while design director at the Herman Miller company, "evoke the evolution of furniture design to a sleeker style of comfort and utility," says architect Campion Platt.

1930s



LUIS MEDINA

David Adler and Frances Elkins

RIGHT: Adler, an architect, built a Pennsylvania German–style house on Chicago's North Shore in 1931. BELOW: Its living room was designed by Elkins, his sister, who was admired for her precise colors and ability to blend eclectic styles.



CULVER PICTURES, INC.

John Barrymore

ABOVE: The acclaimed stage actor moved to Hollywood in 1923 and bought King Vidor's modest house in 1927. In the 1930s he expanded it into a sprawling compound for himself, his wife, actress Dolores Costello, and their daughter.

"No matter what particular style he was emulating, he had always done his homework," architect Margaret McCurry says of fellow Chicagoan David Adler (1882–1949). Adler had attended Paris's Ecole des Beaux-Arts, and although two major modernist influences had emanated from his city—Wright's Prairie School and Sullivan's Chicago School—he seemed stylistically unaffected by either, preferring to look toward Europe and the past for his inspiration. "His houses were smaller than their European sources," McCurry says, "but they're scaled down accordingly—he understood the importance of proportion in addition to consistency of quality."



LUIS MEDINA





Eliel Saarinen

The Finnish-born architect (left) directed the Cranbrook Academy of Art, near Detroit, throughout the 1930s. Above: Saarinen completed work on his own house at Cranbrook in 1930; the living room features a rug and tapestry by his wife, Loja.

David O. Selznick

Below: The producer of classic films like *Gone With the Wind* loved to hold Sunday gatherings—affairs for 30 or more people that could last until one or two in the morning—at his Beverly Hills residence, built by Roland E. Coate in 1934.



COURTESY IRENE MAYER SELZNICK

1930s



LUCKHAUS STUDIO

Richard Neutra

Above: Neutra's 1932 Los Angeles house embodied California modernism. Right: The Sten House of 1934 was one of his finest achievements. "He took the fusion of inside and outside to a new level of simplicity and strength," says Steven Ehrlich.



COURTESY DION NEUTRA, ARCHITECT AND NEUTRA PAPERS, UCLA SPECIAL COLLECTIONS



UPI/BETTMANN NEWSPHOTOS

Gary Cooper

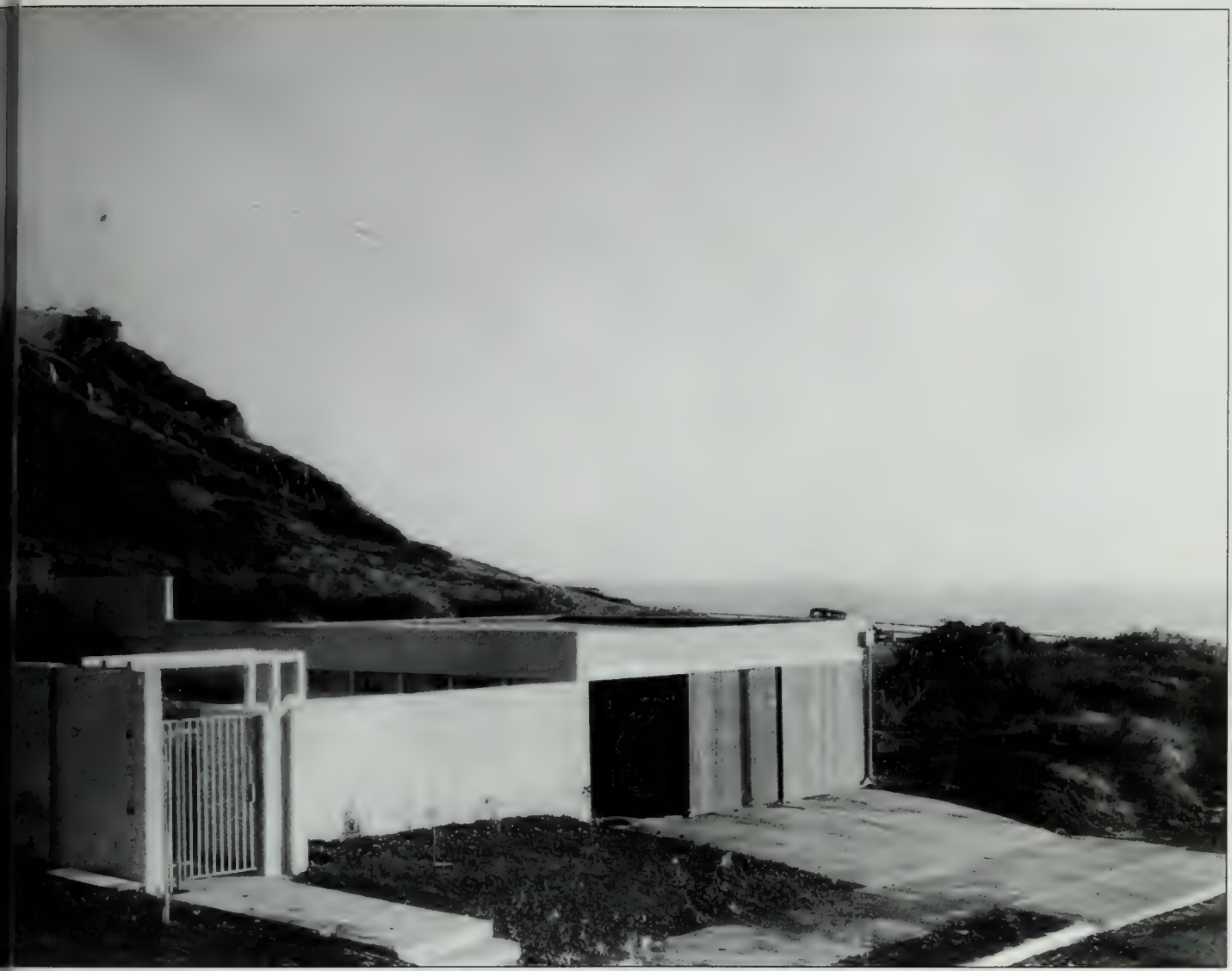
At the turn of the 1930s the rugged star was Hollywood's most eligible bachelor. Left: In 1933 he rented a Beverly Hills house once owned by Greta Garbo and surrounded himself with African safari trophies.

Claudette Colbert

Below: Colbert moved to Los Angeles's Holmby Hills in 1935. "I'd wanted a Georgian house," she recalled years later. "I'd been brought up with French furniture, and I was fighting against my French background."



COURTESY CLAUDETTE COLBERT/PARAMOUNT PICTURES





BOB BRAUN

Ernest Hemingway in Key West

Above: Between 1931 and 1939 the writer produced some of his best-known work, including *To Have and Have Not* and *Death in the Afternoon*, in an 1851 Spanish colonial villa not far from bustling Duval Street.

Marcel Breuer

Right: Breuer based the design of his 1935 bentwood lounge chair on that of his own earlier aluminum version. His mass-produced designs "took what was personal and private and made them public," says architect Michael Graves.



PHILIPPE SEBERT

1930s



AD PHOTOS

Elsa Schiaparelli

Right: The fashion designer was the doyenne of a Paris artistic community that included Cocteau and Dalí. She believed "clothes had to be architectural: that the body must never be forgotten and it must be used as a frame is used in a building."



COLLECTION OF WHITNEY MUSEUM OF AMERICAN ART

Edward Hopper

Above: One of America's most important 20th-century realist painters, Hopper is best known for scenes suggesting the loneliness and alienation that could accompany life in urban environments, such as *Early Sunday Morning*, 1930.

Syrie Maugham

The English designer combined sumptuousness with distinctly modern lines to achieve a style that defined 1930s urbanity. Right: In a master bedroom, Maugham set strips of mirror into the wall on either side of the bed.

The designer Mark Hampton admired Syrie Maugham (1879–1955) and devoted a chapter to her in his book Legendary Decorators of the Twentieth Century. *She loved objects from many periods, and "she mixed them in a way that always bore her signature but continued to have a lively originality, infusing her rooms with a graceful, rather delicate beauty that made them romantic and enticing," he wrote. "Every decorator I have ever known with any awareness of the past has felt some kind of admiration for the Syrie Maugham style."*

THE DECADE OF THE GREAT DEPRESSION WOULD ALSO BE REMEMBERED AS THE EPITOME OF STYLE AND FINESSE.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



COURTESY COLE E. PORTER MUSICAL & L. TERARY PROPERTY TRUST

Cole Porter

The Indiana-born composer (above) provided the sound track for cosmopolitan life between the wars. Above Right: The all-white studio of his Paris house at 13 rue Monsieur was designed by his wife, Linda Lee Porter, to minimize distractions while he wrote songs at the piano.



DERRY MOORE





1940s

A LIVELY DIALOGUE BETWEEN MODERN AND TRADITIONAL DESIGN SETS THE STAGE FOR THE MIDCENTURY'S RENEWED SPIRIT



PHILIP JOHNSON

"It was always a good place to live, but it's never been as beautiful as it is today. It's more a symbol of a way of life than a symbol of architecture," the 92-year-old architect says of his 1949 Glass House, which sits on 40 acres in Connecticut.

1940s



Design could push its way through the Depression, and indeed, the style of the thirties served as a welcome distraction from that decade's economic woes. But the forties had no such luxury so far as its problems were concerned. The Second World War was too all-consuming to allow design or much of anything else to distract people from it, and though the war lifted the economy out of the Depression, design saw little benefit, for the war effort took most of the resources that might otherwise have been devoted to making new architecture and designing new kinds of interiors. From the standpoint of design, then, the first half of the decade was a matter of marking time. The forties didn't really begin until the middle of the decade and the coming of peace.

Even then, innovation came slowly. Neither the United States nor Europe was ready. The trauma of the war was slow to fade, and a lot had happened in design in the twenties and thirties that the culture still hadn't fully digested. Many of the most notable interior designs of the forties seemed more like freshened-up versions of things that had already been done than harbingers of a

continued on page 466



DERRY MOORE



Elsie de Wolfe

"I can't paint, I can't write, I can't sing," said de Wolfe (above). "But I can decorate and run a house, and light it, and heat it, and have it like a living thing and so right it will be the envy of the world, the standard of perfect hospitality."

Left: America's self-proclaimed first professional decorator moved into Villa Trianon at Versailles in 1905. De Wolfe, later Lady Mendl, spent 45 years turning the villa into an 18th-century fantasy retreat with 20th-century comforts.

1940s

Eleanor Brown

Right: "Eleanor McMillen Brown gave us standards," wrote Mitchell Owens on her death in 1991. "She taught America that elegance can exist without pretension . . . [and] that the success of a room depends as much upon its arrangement as on the splendor of its contents."

Harold Grieve

"Group your furniture and ornaments artistically. Use color liberally," counseled Grieve, a set designer and a founding member of both AMPAS and the ASID. Below: He gave Miriam Hopkins's living room an Art Moderne style.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



COURTESY ACQUAVELLA GALLERIES, NEW YORK

Jean Dubuffet

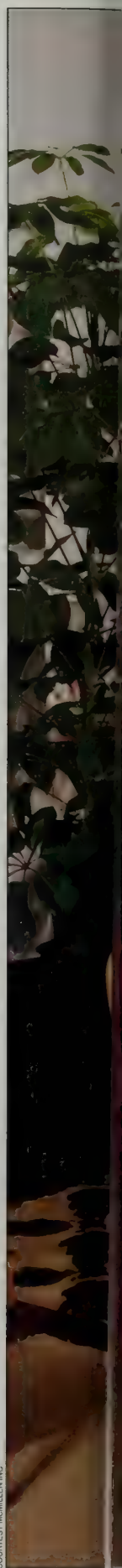
Dubuffet, a champion of graffiti and art by the mentally ill, was in his forties when he had his first major show. His works "created the aesthetic conditions for the junk culture and Pop art of the 1960s," wrote one critic. Left: A 1947 self-portrait.

George Bernard Shaw

"The way to have a happy life is to be so busy doing what you like all the time that there is no time left to think about whether you are happy." Right: Yousuf Karsh photographed the author in 1943.



KARSH/WOODFIN CAMP & ASSOCIATES



COURTESY MCMILLEN INC.



1940s

Erwin Blumenfeld

By the late 1930s and early 1940s fashion photography was shifting away from shots of debutantes in formal settings. Blumenfeld's model posing atop the Eiffel Tower epitomized the freedom and informality afforded by a location shoot.





Eames Screen and Knorr Chair

Finely crafted furniture that could be mass-produced became the watchword among postwar designers. An Eames screen and a Don R. Knorr chair were created for Herman Miller and Knoll, respectively.

1940s





Dorothy Draper

Above: "Coming from a time when everything was itty-bitty, she thought big. She had a rare sense of scale. More than anything else, she brought color into the home," recalled designer Carleton Varney.

By the 1940s Dorothy Draper had become a household name. Her renovation of a row of houses on Sutton Place and the public areas of the Hampshire House (huge clusters of cabbage roses painted on walls and printed on fabric for the seating arrangements became her signature motif) in New York and Camellia House at the Drake Hotel in Chicago had attracted national attention. She wrote two successful books, Decorating Is Fun *and* Entertaining Can Be Fun. *On* Lines About Living, *her radio show on WOR, she dispensed advice on how to live a fuller, richer life. And she was hired by Hearst to write "Ask Dorothy Draper," a daily syndicated column.*

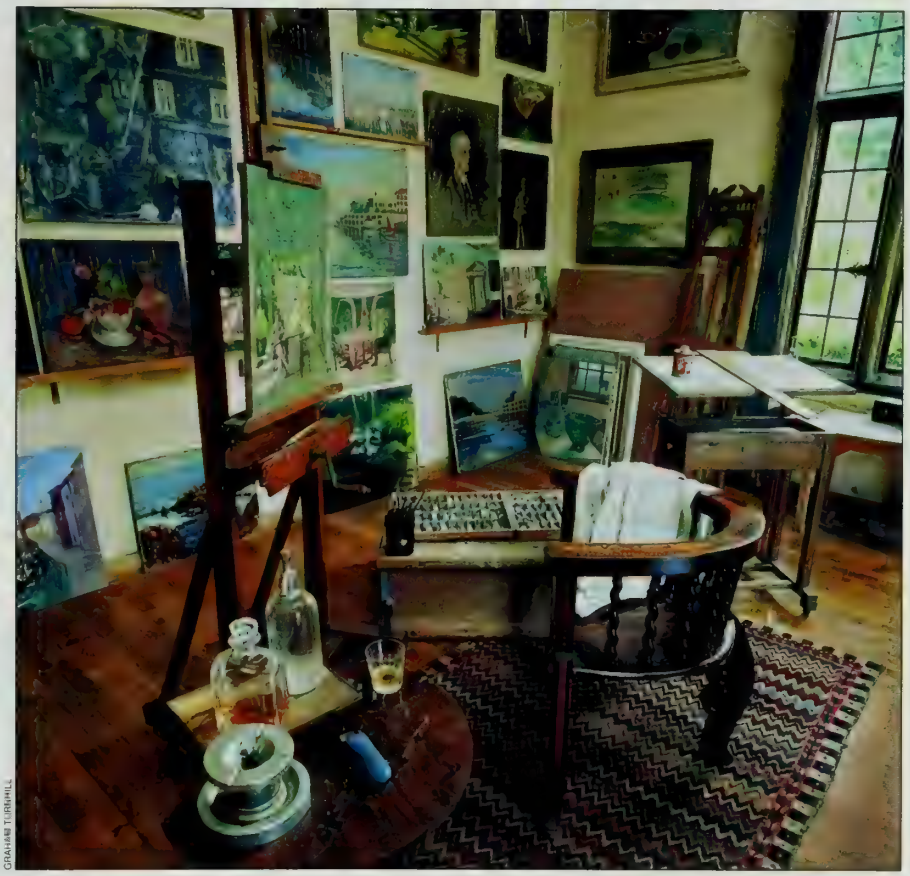
After World War II she took on her masterwork—the redecoration of the Greenbrier Hotel (opposite) in White Sulphur Springs, West Virginia. "Somehow she managed to make it look cozy," wrote Carleton Varney, who heads Dorothy Draper & Company. "The executives even liked her 'Yankee' touches—English mantels, English chintzes.... With her red-and-green color scheme, all that was lacking was snow on the windowsills."

Winston Churchill

Below: "A day away from Chartwell is a day wasted," Sir Winston Churchill (right) said of his country house in Kent. During World War II, his finest hour, the statesman closed up the house. His painting studio still contains his effects.



J. F. FREEMAN



GRAHAM TURNHILL



COURTESY ACADEMY OF MOTION PICTURES ARTS AND SCIENCES/RKO PICTURES

Jimmy Stewart

"I've never been a Hollywood glamour boy," he said. He won his first Oscar in 1941 for *The Philadelphia Story* and then starred in *It's a Wonderful Life*. Left: The actor in the Los Angeles house he rented shortly after moving to Hollywood

1940s



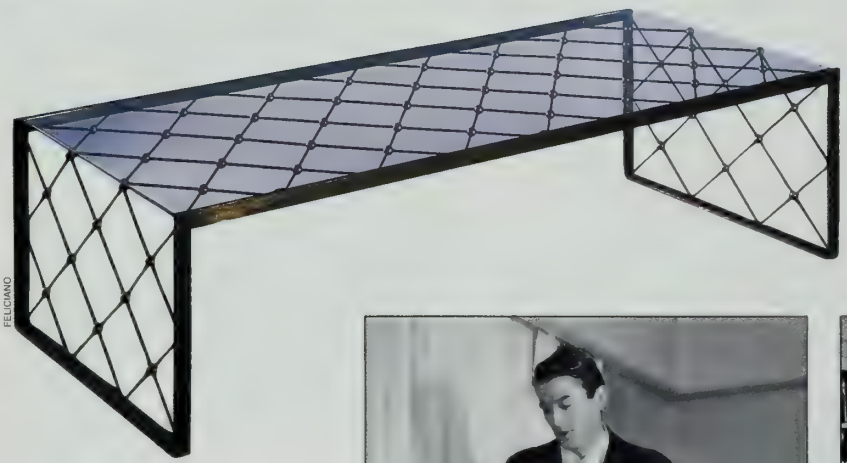
MARC WANAMAKER/BISON ARCHIVES

Rita Hayworth

Left: She was the star of *Cover Girl* and *Gilda*; she was married to Orson Welles; she gave birth to their daughter, Rebecca, in 1944. But in 1947 they divorced, and she rented a simple house in Brentwood decorated by Wilbur Menefee.



MUSEE DES ARTS DECORATIFS DE MONTREAL



FELICIANO

Jean Royere

French 1940s furniture "is very graceful, more like sculpture," says dealer Bruce Newman. Left: A table from Royère's Tour Eiffel line has a latticework-and-ball motif.



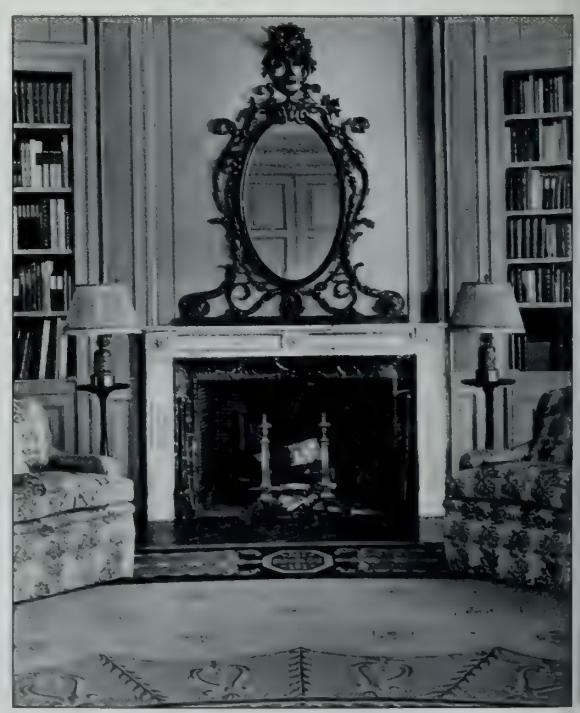
CULVER PICTURES, INC.

Gregory Peck

Right: "I never paid much attention to house decoration," said Peck. Shortly after completing *Gentleman's Agreement* in 1947, he and his first wife moved into a Cliff May house in Los Angeles.

Nancy McClelland

Far Right: The formal French and Colonial interiors that McClelland favored were often embellished with historic wallpapers from her own collection. She later turned to historic restoration, working on Blair House and Mount Vernon.



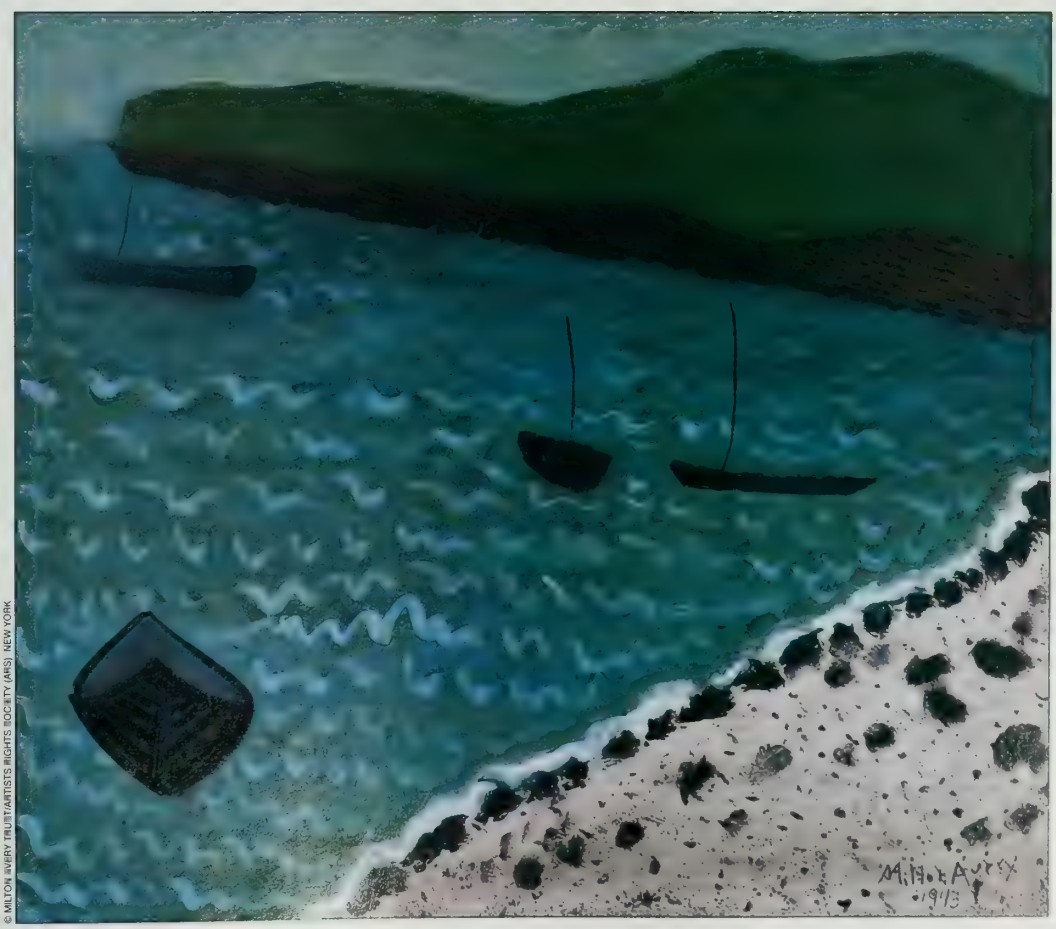
Edward Wormley

Left: Although Wormley was an influential interior designer, he made his mark creating pieces for the Dunbar Furniture Company from 1931 to 1968, such as a 1948 daybed with laminated wood strips.



Henry Moore

Above: "Architecture has horizontal and vertical lines, but nature is asymmetrical," Moore said. "I'd prefer to have my sculpture shown in a natural setting than with the greatest architecture in the world."



Milton Avery

Avery painted understated impressions of America's coastline. "I try to construct a picture in which shapes, spaces, colors, form a set of unique relationships, independent of any subject matter," he said. Right: *Sea, Sand, Rocks*, 1943.

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1940s

"ELEANOR McMILLEN BROWN TAUGHT AMERICA THAT ELEGANCE CAN EXIST WITHOUT PRETENSION."



SIO AVERY MOTION PICTURE AND TELEVISION ARCHIVE



COURTESY FIFTY-50, NEW YORK

Charles Eames

Above: "We have to throw all of our designs away. His designs are five years ahead of ours," said George Nelson, then the head of Herman Miller, who saw Eames's new chairs at an exhibit at MoMA in 1946.

Humphrey Bogart and Lauren Bacall

"He doesn't build barbecues or stone walls and he has no recipe for spaghetti," Bacall said of her husband, "[but] we have fun with a capital *F*." Above: The couple lived in a ranch house in Benedict Canyon.

Janet Gaynor and Adrian

"He took me into a whole new world, a world of art and fashion," the actress said of her husband. Right: He filled their Bel-Air house with Regency furniture, Indian paintings and African artifacts.





JULIUS SHULMAN

Albert Frey

Above: A pool that flowed into the living room was one element of industrial designer Raymond Loewy's Palm Springs house, designed in 1947 by Frey, who spearheaded modernism's move to the desert.



T. H. Robsjohn-Gibbings

"It was the first time I saw anyone do very expensive decorating that was completely pure, not the least bit elaborate," said Anthony Hail. For a Bel-Air mansion, the British designer used his updated version of a 5th-century B.C. klismos chair.

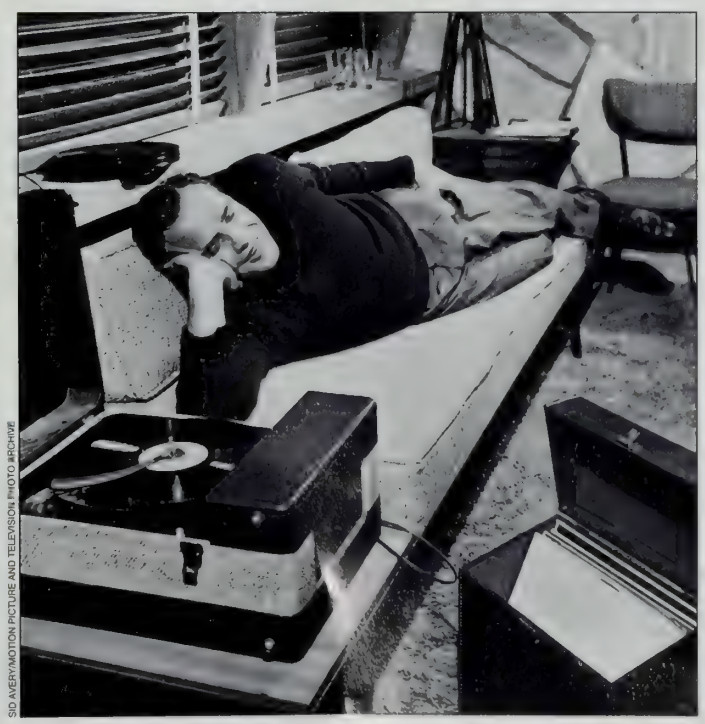
1950s

POSTWAR AMERICAN CULTURE EMBRACES VITALITY AND COMFORTABLE INNOVATION

The open road, cars with fins, rock and roll, suburban sprawl—and the power and glory of Abstract Expressionist painting. Mark Rothko and Jackson Pollock ultimately would mean more for the fifties than Levittown and chrome-bedecked Buicks, but then again, so would Elvis Presley. This was a decade that, like the twenties and thirties, was reinventing popular culture at a powerful clip. Design could not possibly fail to take notice and express something of the new spirit. Part of what happened is that the trends that began in the forties continued—more simplicity, more incursion of modernism into the mainstream, more color. But something else was also happening in design in the fifties, and it had to do with a sense of movement and sleekness, making its way not from high design down, but from popular taste up. The Palm Springs houses of Albert Frey are a good example, but the new suburban aesthetic of sleek carports and picture windows looking onto bright blue swimming pools could be found all over the United States. And it came in a monumental scale, too, in the swooping curves of a romantic modernist like Morris Lapidus, whose Miami Beach hotels, such as the Fontainebleau and the Americana, were first disdained as vulgar and later appreciated as epitomizing a certain spirit of the fifties—make it new, make it full of movement, make it fun and dramatic in a way that Mies van der Rohe would never be.

As the decade went on, design seemed increasingly to break into two camps. Serious, high-design modernism moved farther and farther into the center of American

continued on page 468



SID AVERY/MOTION PICTURE AND TELEVISION PHOTO ARCHIVE

MARLON BRANDO

LEFT: The elusive star in 1955, relaxing in his Los Angeles house. "He was deeply rebellious against the bourgeois spirit," Elia Kazan once said of Brando, whose most prized possessions included a large painted tom-tom, a recorder and a copy of *Lady Chatterley's Lover.*

MICHAEL TAYLOR

"When I first saw his work, I thought, Oh my god! I hope someday I'll be half as good," Sally Sirkin Lewis says. "It was refreshing, and it didn't follow tradition." RIGHT: Taylor's first commission, in the mid-1950s, featured his hallmarks: light, sunny rooms and overscale furniture.



RUSS CHANDLER





HORST (REPRODUCED FROM *ARCHITECTURAL DIGEST*)

Nancy Lancaster

"I happen to have been fortunate enough to live in some lovely houses in America and England," said Nancy Lancaster (right), who bought the decorating firm Colefax & Fowler. Far Right: Lancaster's famous yellow studio in London.

"That yellow room is what first got me excited about decoration," Mario Buatta says of the London studio (right) that designer John Fowler created for Nancy Lancaster, owner of Colefax & Fowler. Buatta is not alone in appreciating the influence of that remarkable pair. Their airy and imaginative interpretations of the country house style have become legendary, as has their sixteen-year collaboration. "They fought like an old married couple," Buatta recalls. Yet Fowler's impeccable color sense and ingenious arrangements of English and French pieces, combined with Lancaster's drive and affability, resulted in some extraordinary interiors. "During the war, for instance, they couldn't find many materials, so they would use mattress ticking for chairs," Buatta says. "They could have had luxury but preferred a humble elegance. They liked to play down grandeur."



COURTESY COLEFAX & FOWLER

John Fowler

"He had enormous humor and gaiety. We used to go on endless foraging expeditions and come back to London with huge beds and sofas on top of the car," Nancy Lancaster said of her collaborator, John Fowler (above). His brightly hued rooms revitalized the English country look.



DERRY MOORE



George Nelson

"Fifty years later, Nelson's work still defines what modern is," designer Stephen Shadley says. BELOW: The Marshmallow sofa, designed with Irving Harper for George Nelson Associates, used modular units in a playful and innovative way.



MUSEE DES ARTS DECORATIFS DE MONTREAL



JULIUS SHULMAN



Irving Penn

LEFT: "I felt I was recording the essence of a complete woman," said fashion photographer Irving Penn, who shot *Regine in Balenciaga Suit, Paris, 1950* as part of a striking series for *Vogue*. His pictures have become highly sought after by collectors.

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Paul Laszlo

Above: László's own house, which he built and decorated, was a showcase for contemporary design and modern conveniences. An exponent of "California modern," he was influenced by the Europeans. Much of his work was custom-designed for commercial projects.



JOHN LEI

Tommi Parzinger

Right: A circa 1950 lacquered cabinet by Tommi Parzinger, with Asian-style mounts, combines clean lines with decorative hardware. "He was part of the Chinese modern trend, which became very popular," says designer Harry Schnaper.

1950s



ROTHKO AND POLLOCK WOULD MEAN MORE FOR THE FIFTIES THAN CHROME-BEDECKED BUICKS.



JERRY JONES



DERRY MOORE

Piero Fornasetti

Left: The living room of Piero Fornasetti's summer villa on Lake Como bears the prolific designer's signature touches. The metal armchairs and sofa are painted to resemble bamboo, and Neoclassical and Surrealist imagery abounds. A self-portrait hangs above the chest.

Dylan Thomas

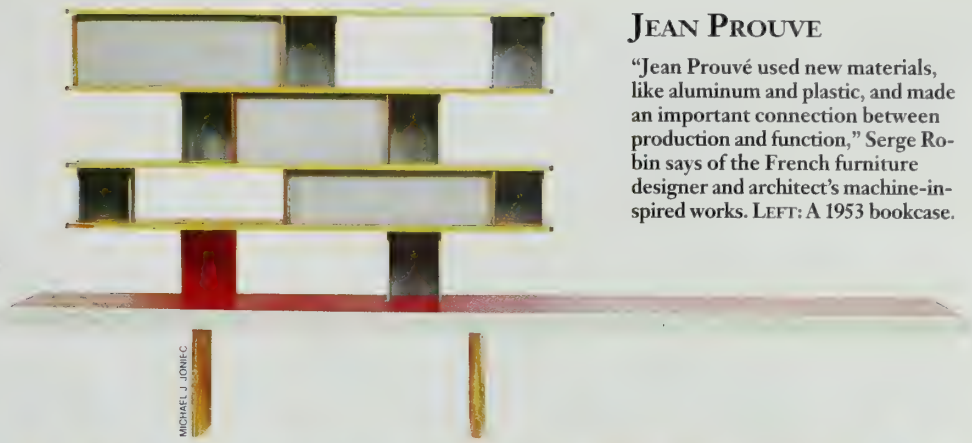
"A fresh beginning," Dylan Thomas said of moving to the Boat House in the coastal village of Laugharne, in South Wales. Top: The poet in his garden. Above: Thomas's writing shed—his "water and tree room on the cliff"—displays pictures of D. H. Lawrence and Walt Whitman.

1950s





GEORGE ZENO



MICHAEL J. JONIEC

Jean Prouve

"Jean Prouvé used new materials, like aluminum and plastic, and made an important connection between production and function," Serge Robin says of the French furniture designer and architect's machine-inspired works. LEFT: A 1953 bookcase.



BRUNO DE HAMEL

Marilyn Monroe

LEFT: "Almost any place would have done for me, but I tried to make it homey for Joe," peripatetic screen idol Marilyn Monroe said of the Doheny Drive apartment in Los Angeles where she began her romance with Joe DiMaggio in 1952.

Jean Cocteau

ABOVE: Jean Cocteau's library, like the rest of his house in Milly-la-Forêt, was filled with art, mementos and found objects. Cocteau's adopted son, Edouard Dermit, inherited the property in 1963 and kept it in its original condition.

Isamu Noguchi

RIGHT: Chrome rods support a circa 1950 table by Isamu Noguchi, whose free-form aesthetic informed his furniture, artworks and paper-and-metal lamp designs. "He was a fine artist first," notes Robert Bray. "I rediscover him every year."



1950s

Cliff May

Below: Mandalay, a residence May built for himself in Los Angeles in 1953, typifies the architect's pioneering ranch style. "He reinterpreted early California rancho in a modern way, like combining adobe with glass walls," notes Craig Wright, "and he used wonderful textures."



JIM MCHUGH



© HERB SNITKIN

Jackson Pollock

Above: Pollock, whose "action paintings" put American art on the map, in his East Hampton, Long Island, studio. "I can work from all four sides and literally be *in* the painting," he said of the large, unheated barn where he produced such masterpieces as *Autumn Rhythm*, 1950.

Georges Geoffroy

"It's like seeing, for the very first time, what you *think* you've seen before," Jeffrey Bilhuber says of Jansen designer Georges Geoffroy's modern take on historical revival. Right: The library at Quinta Patiño, in Portugal, is a replica of a 17th-century lacquered and gilded university library.



DERRY MOORE



1950s





Marian Hall

Left: Hall melded Parisian elegance with 18th-century salon-style seating in the living room of Mrs. George Angus Garrett's Washington, D.C., residence. "The house was for beauty, but also for people," Nancy Pierrepont recalls.



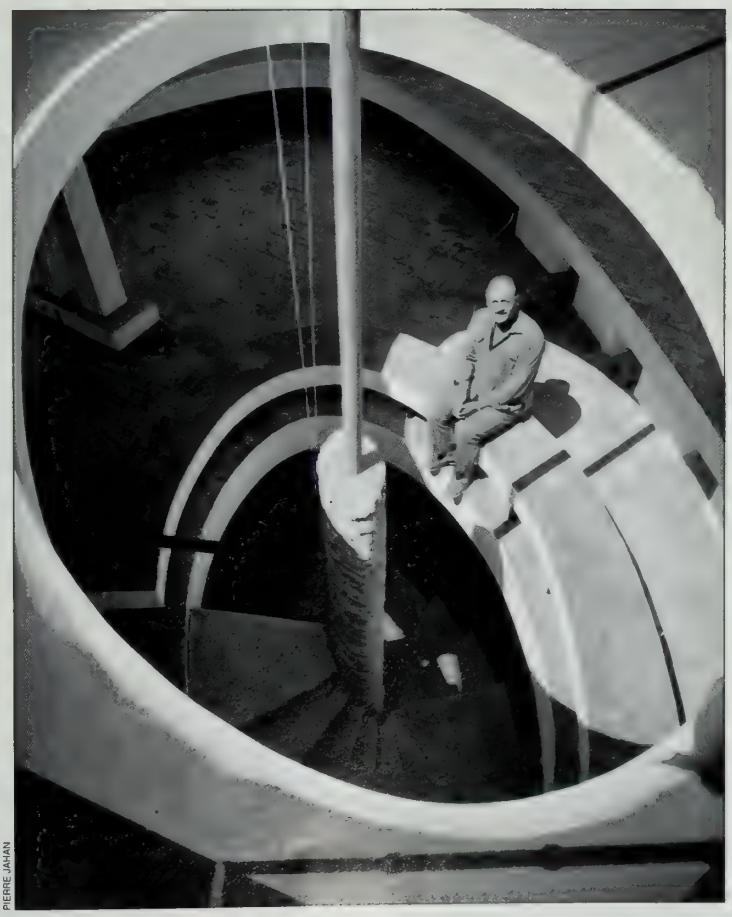
JUNE GLENN JR

Carl Sandburg

Below Left: Pulitzer Prize–winning poet and historian Carl Sandburg at his spacious Connemara farm in North Carolina, where he lived for two decades. Below: Sandburg's downstairs study held part of his 10,000-volume book collection.



OBERTO GILI



PIERRE JAHAN

Pierre Balmain

Left: "As soon as the collection has been shown, I flee to my Mediterranean island," said couturier Pierre Balmain, perched in an open stairway of his house on Elba. Many thought the futuristic residence at odds with his 18th-century aesthetic.

THE FIFTIES, LIKE THE TWENTIES AND THIRTIES, WERE REINVENTING POPULAR CULTURE.

1950s

Christian Dior

BELOW: Dior, whose revolutionary New Look defined the silhouette of the 1950s, spent many weekends at his converted 15th-century mill near Fontainebleau, where he would stroll in his garden and "listen in peace to the bells of Milly."



Mark Rothko

"A large picture is an immediate transaction; it takes you into it," New York School painter Mark Rothko once said. RIGHT: Rothko's *#73*, 1952, with its glowing clouds of color, reflects the artist's mature style and presaged color-field painting.



HIGH MUSEUM OF ART, ATLANTA, GEORGIA, GIFT OF THE MARK ROTHKO FOUNDATION, INC. ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/ARS

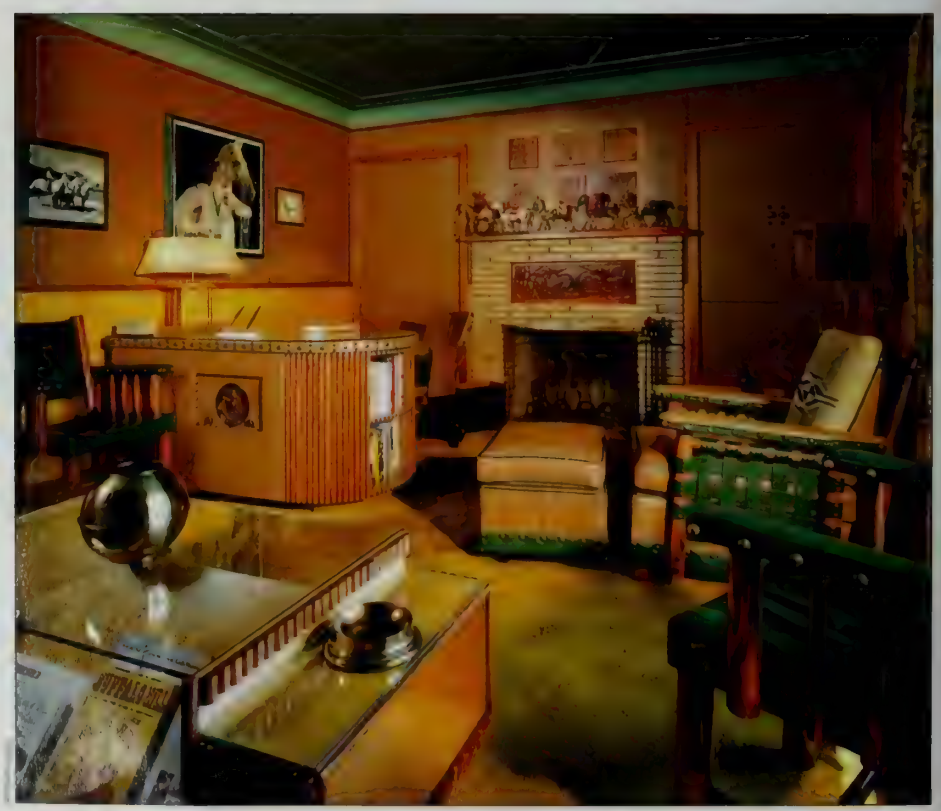


Jacques Adnet

"I was always amazed at the precision and sophistication in mixing materials like metal, precious woods and leather," Juan Montoya says of Jacques Adnet's streamlined and luxurious pieces. ABOVE: A circa 1953 bar is wrapped in Hermès leather.

Thomas Molesworth

"Nobody really did western furniture as such until he did," Mimi London says of the eccentric Thomas Molesworth. "He glamorized it." RIGHT: A den for a residence in Cody, Wyoming, features an Art Déco–style radio built into the desk.



Nathaniel Owings

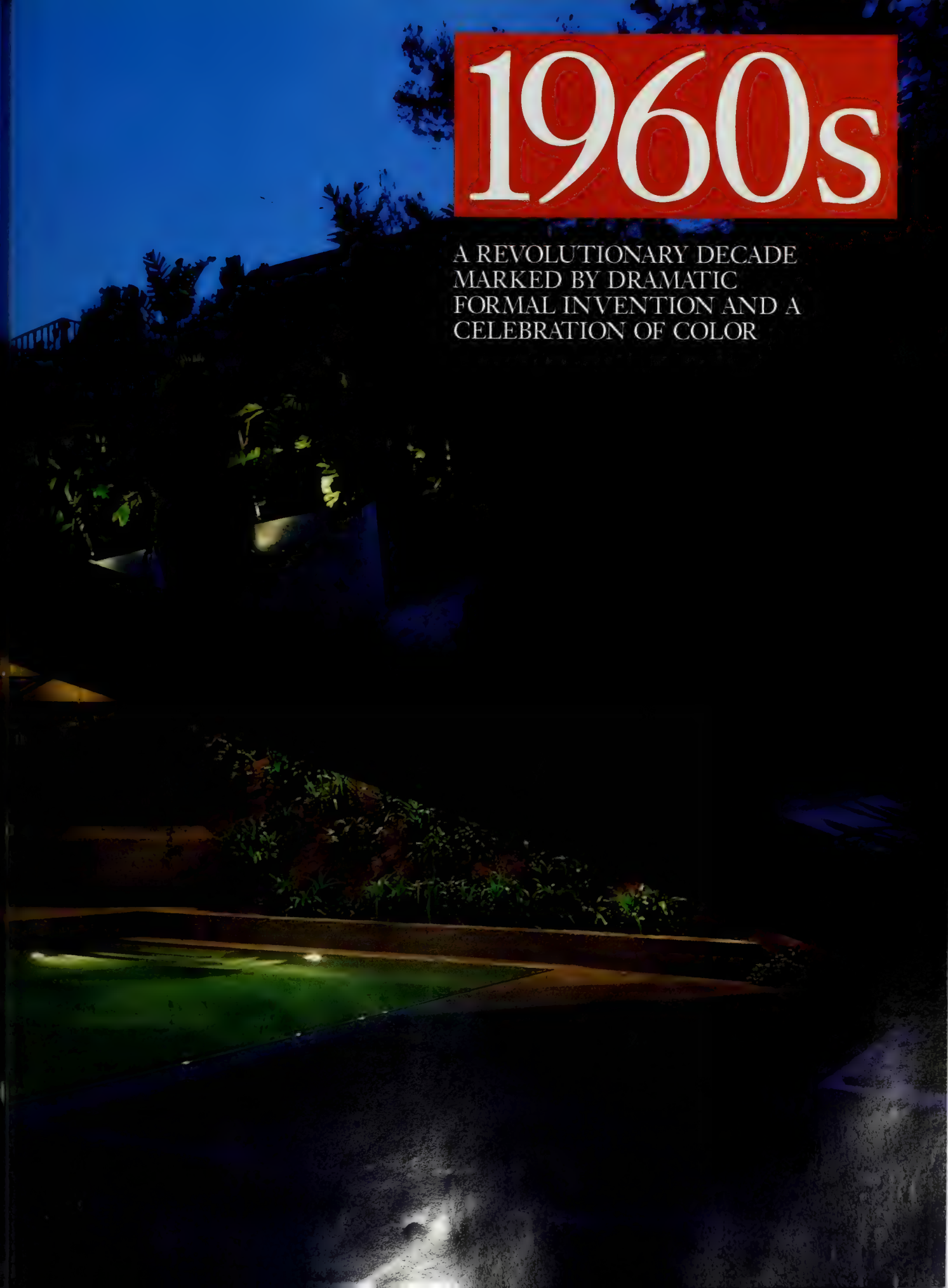
"Nothing quite like the Owings house had been built in Big Sur before," Paul Goldberger said of the wood-and-glass A-frame structure that Skidmore, Owings & Merrill founding partner Nathaniel Owings built for himself and his wife in 1957.





John Lautner

"Lautner stands on his own in the development of architecture in Los Angeles," says architect Frederick Fisher. "He used dramatic forms that are still explored by younger architects today." Lautner's 1963 Sheats house in Beverly Hills was built of concrete and glass.



1960s

A REVOLUTIONARY DECADE MARKED BY DRAMATIC FORMAL INVENTION AND A CELEBRATION OF COLOR

1960s

The sixties changed the world—undoubtedly true in politics and social mores, but a little less certain in architecture and interior design. At the beginning of the decade, the sixties could be described as the fifties, only more so, with every theme of the previous decade played out on a bigger canvas, with broader strokes and greater intensity.

The work of John Lautner, perhaps the only true heir to the late, futuristic work of Frank Lloyd Wright, brought an extravagant, theatrical flair to Cali-



COURTESY MEREDITH LONG & COMPANY, HOUSTON

Kenneth Noland

Painter Kenneth Noland rose to prominence in the 1960s, creating "a new kind of abstraction based on the primacy of color and what one has called 'what the eye can touch,'" art historian Karen Wilkin wrote. RIGHT AND OPPOSITE: ***Back and Front*, 1960.**



PHOTOGRAPH COLLECTION, HARRY RANSOM HUMANITIES RESEARCH CENTER, THE UNIVERSITY OF TEXAS AT AUSTIN



fornia modernism, possessing not only sleekness but structural daring. John Portman began the trend of atrium hotels with his Hyatt Regency Hotel in Atlanta, while Philip Johnson's classical period shifted into high gear with such projects as the New York State Theater, the Amon Carter Museum of Western Art in Fort Worth and the Sheldon Memorial Art Gallery in Lincoln, Nebraska. Eero Saarinen died suddenly at fifty-one, leaving behind two masterworks of airport design, the TWA Terminal at John F. Kennedy International Airport in New York and the Dulles International Airport in Chantilly, Virginia, as well as the CBS building in Manhattan, a black-granite tower that some thought was the best thing since Mies's Seagram Building. Saarinen's practice was inherited by Kevin Roche, who quickly produced the Ford Foundation Headquarters, a huge office palazzo with a public garden in its center that seemed to presage a new generation of buildings with caring public spaces.

But it was not to be so simple, since the sixties also saw the triumph of the

continued on page 468



PETER GOWLAND

Anaïs Nin

Above: Anaïs Nin at her Los Angeles residence, where she penned part of her famous *Diary*. Right: The house was designed by Eric Lloyd Wright, who is Frank Lloyd Wright's grandson and the half brother of violist Rupert Pole, who lived with Nin.



NAKASHIMA AND TSCHOEGL

Henry Fonda

Opposite: "Let's take it," Henry Fonda said when he and his wife, Shirlee, saw the hacienda-style house in Bel-Air, where they lived for 15 years. They extensively remodeled the house and furnished it "from scratch" with decorator Peter Shore.

1960s

William Pahlmann

"Pahlmann was a superstar," Robert Bray says, "and had many novel ideas." BELOW: The eclectic living room of Pahlmannia, the designer's retreat in Westchester County, New York, shows his penchant for neo-Baroque and exotic pieces.

"William Pahlmann invented eclectic taste," says Albert Hadley. "He got ideas from traveling to places like Peru and Italy, and of course he was very impressed with everything Baroque that was ever born." Pahlmann's bold taste and charm also made him a household name. In his early years, at the decorating and antiques department of Lord & Taylor, the designer pioneered the concept of model rooms, which became immensely popular. Pahlmann (1906–1987) went on to perfect his look—daring juxtapositions of Baroque elements, Scandinavian furniture and Moroccan carpets, and unexpected colors such as red orange, olive green and pale blue. "He would do furniture on wheels and over-the-top extravaganzas like the Prince Matchabelli showroom," Hadley recalls. "He was very imaginative and had great flair."



ALEXANDRE GEORGES/GOTTSCHO-SCHLEISNER



Michael Greer

LEFT: Carefully selected examples of 18th-century furniture fill the living room of Michael Greer's New York apartment, which also included Directoire and Empire pieces. "He was a decorator's decorator, with a specific point of view," Albert Hadley says.



CHARLES S. WHITE

Craig Ellwood

"Mies taught me how to fill interior space," California architect Craig Ellwood once said. ABOVE: A steel-frame residence he designed in 1961 was raised on supports so the grass would not obstruct the strong lines of the house.

Robert Motherwell

Robert Motherwell began his career at Peggy Guggenheim's legendary Art of This Century Gallery, and by the 1960s he had already been the subject of many retrospectives. BELOW: A 1967 untitled oil displays his strong graphic sense.



© THE DALLAS FOUNDATION/LICENSED BY VAGA, NEW YORK

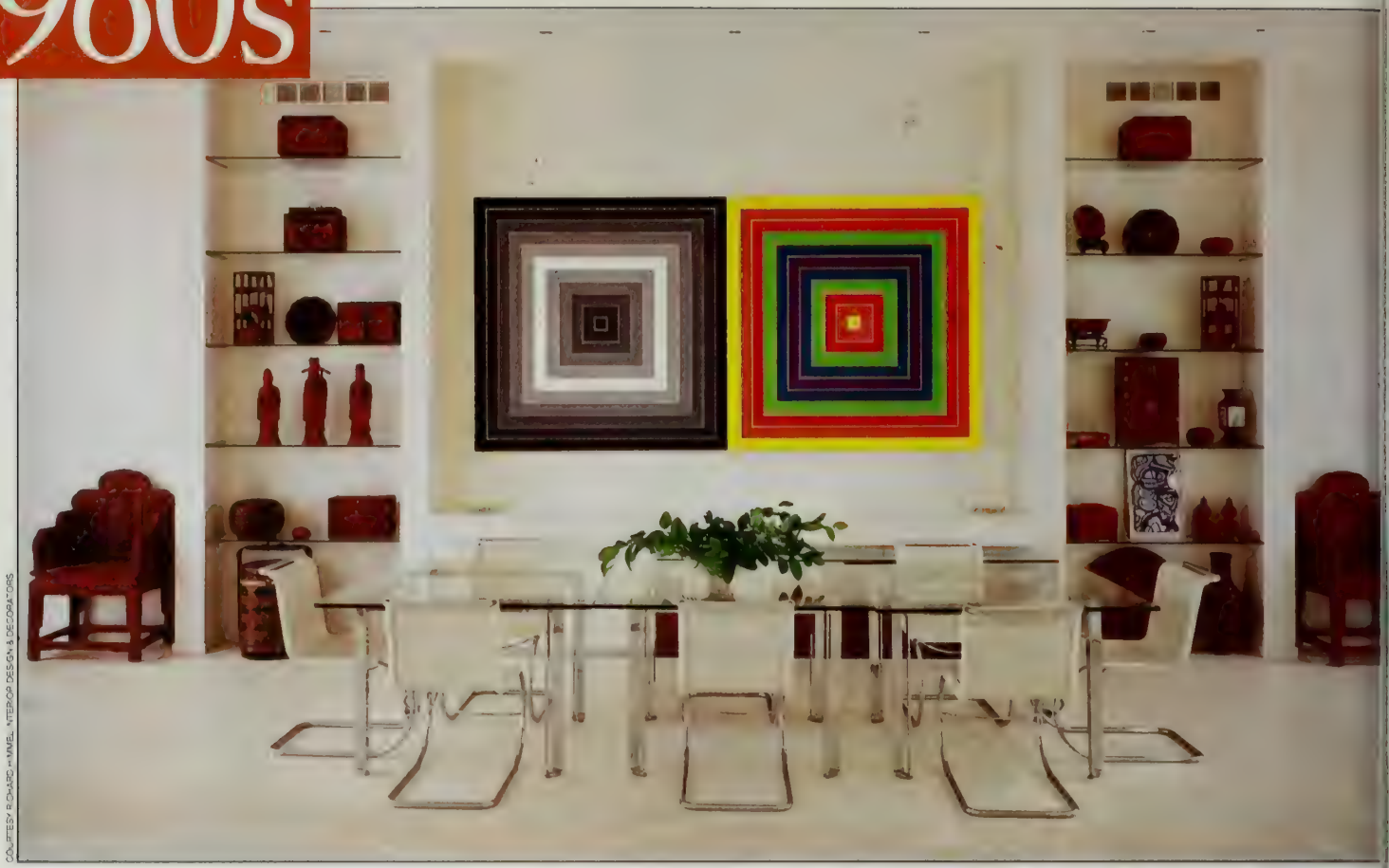


COURTESY ANDRE EMMERICH GALLERY, NEW YORK

Morris Louis

ABOVE: *Capella*, 1962, with its vibrating color harmonies and vertical format, was one of the last paintings Morris Louis made before his death that year. A leading color-field painter, he used a technique involving staining the canvas with pigment.

1960s



COURTESY RICHARD HAVEL, INTERIOR DESIGN & DECORATORS

Verner Panton

Below: The Panton chair, designed in 1960 by Verner Panton, was the first single-form injection-molded plastic chair. "It was playful and not precious," says Thad Hayes. "Well-designed, affordable pieces are what the sixties was about."



COURTESY HERMAN MILLER



COURTESY MATTHEW MARKS GALLERY, NEW YORK

Ellsworth Kelly

Flat areas of brilliant color and hard-edged shapes characterize Ellsworth Kelly's brand of post-painterly abstraction. Above: In *Study for Red Green Blue*, 1964, brushstrokes, typically absent from his finished works, are visible.



TIMOTHY HURSLEY

Richard Meier

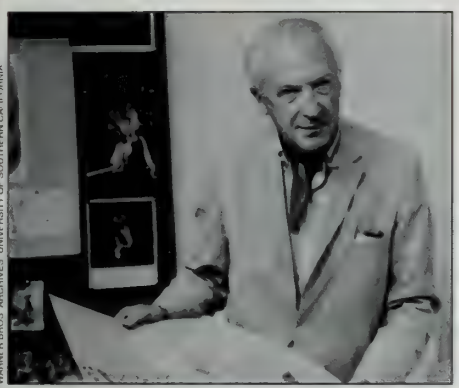
Above: "Richard didn't know how I was upholstering the furniture until he walked into the house," designer Renny Saltzman said of the residence Meier built for him in 1969. "I had to pick him up off the floor." Saltzman eventually redecorated.

Richard Himmel

Opposite: A Chicago house designed by Richard Himmel in the late 1960s features polyurethane floors and furnishings in Plexiglas, vinyl and chrome. The light palette sets off a collection of Oriental cinnabar and a painting by Frank Stella.

Cecil Beaton

Photographer, author and set and costume designer Cecil Beaton (below) also took turns decorating. Right: Beaton's Reddish House, his 1662 residence in Sussex, England, features aubergine walls as a backdrop for French antiques.



WARNER BROS. ARCHIVES, UNIVERSITY OF SOUTHERN CALIFORNIA



CECIL BEATON/COURTESY SOTHEBY'S, LONDON



The new Getty Center in Los Angeles may be Richard Meier's most noted achievement, but it was in his seminal 1960s residences that the architect developed his neomodernist vocabulary. "It was courageous," says Meier. "The 1969 Saltzman house [above] was surrounded by potato fields, and when it was completed, they were inundated with tourists." Meier's curves and planes, solids and voids, typically clad in white to best express "the difference between the man-made and the natural," are simultaneously simple and complex. "I don't paint clouds and angels on my ceilings. But there is a quality of Baroque space that is very dear to me, of Baroque light and structure," Meier once noted. "I think of my designs as touching the past, but inventing something different."



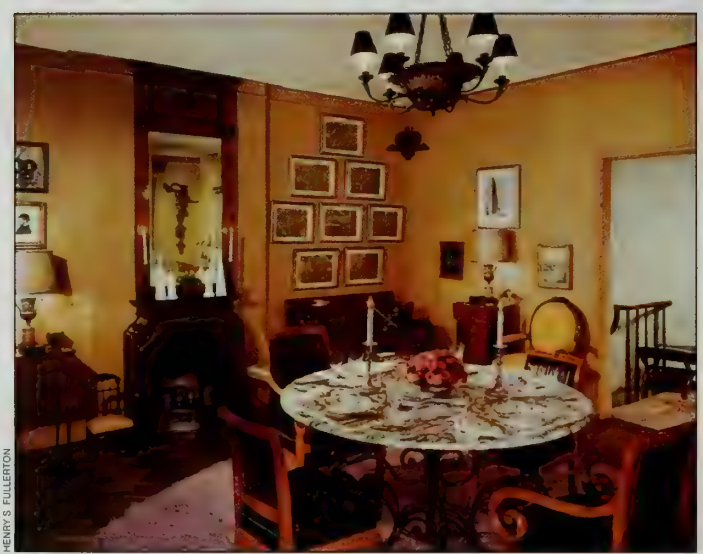
COURTESY MARLBOROUGH FINE ART LTD., LONDON

Francis Bacon

Above: While Pop art reigned in America, Francis Bacon was redefining portraiture in England. In *Three Studies for Portrait of Lucian Freud*, 1965, Bacon said, he would "distort [his subject] but . . . bring it back to a recording of the appearance."

James Amster

Right: "I have found myself in the nineteenth century and have never regretted it," said designer James Amster, who restored an 1800s town-house-and-courtyard complex in Manhattan dubbed Amster Yard. It was designated a landmark in 1966.



HENRY S. FULLERTON





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COURTESY LEO CASTELLI GALLERY

Robert Rauschenberg

Above: Robert Rauschenberg's *Magician II*, 1961, includes a tire as well as bits of wire and fabric that extend beyond the canvas. Rauschenberg broke with Abstract Expressionism to create works that, in his words, "act in the gap between" art and life.

Arthur Elrod

Right: In his Palm Springs house, built by John Lautner in 1968, Elrod arranged the ribbon chairs, covered in stretch fabric, and curved sofas—all of which he designed—to maximize the views. "We gave many New Year's parties there," says Harold Broderick, who was Elrod's partner.

"No right angles, no paint or plaster, no handles or knobs, no separation between interior and exterior" is how one of John Lautner's clients described the architect's work. Historian Esther McCoy has called Lautner (1911–1994) "a lyrical technologist with a style spanning Frank Lloyd Wright and the year 2000." His varied projects included a residence for Bob Hope, which was to have a swooping roof covering 25,000 square feet; Chemosphere, a round house perched on a single column; and a residence for Arthur Elrod (right). But Lautner's work wasn't simply oddball. "He had a clarity in expressing structure and a love of the sensual quality of materials that distinguished him from the European modern tradition," Frederick Fisher says. "Los Angeles was a great backdrop for such highly individual expression." As Lautner simply put it, "My hope is to create beautiful things for human beings to feast their eyes on."

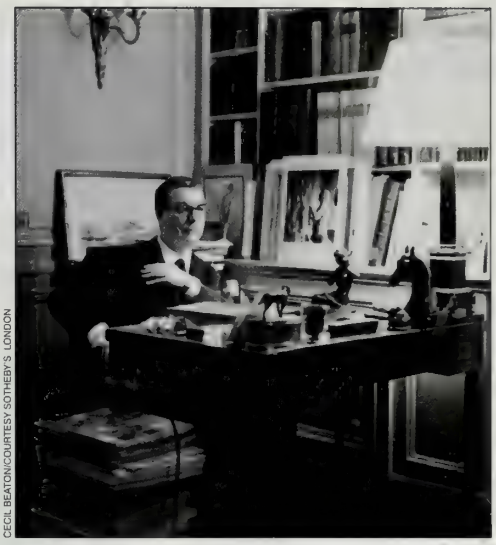


Billy Rose

Left: "I went to dinner at Billy's, and there was this peanut-size man in this enormous house," Aileen Mehle says of the 93rd Street mansion of Broadway impresario Billy Rose, which Melanie Kahane sumptuously decorated as a setting for his art and his elaborate parties.

Balenciaga

"Balenciaga alone is a couturier in the truest sense of the word," said Coco Chanel. Right: The very private Cristóbal Balenciaga was photographed by Cecil Beaton at La Reynerie. His house and unfussy but costly garments shared the sober aesthetic of his native Spain.



CECIL BEATON/COURTESY SOTHEBY'S, LONDON





GEORGE SZANIK

Nixon's Western White House

RIGHT: President and Mrs. Richard M. Nixon, native Californians, lived in the rambling 1920s Spanish-style residence in San Clemente when not in Washington. BELOW: A red Oriental chest in the president's bedroom is one of many Asian pieces the couple collected.



PASCAL HINOUS



FRANÇOIS BAHIR LEMEUR

Madeleine Castaing

"I have to know the people, and I have to like them," the French antiquarian and designer Madeleine Castaing said of her clients. ABOVE: Castaing in her signature wig, which was held on by a chin strap. TOP: The salon of her Paris apartment.

"Madeleine Castaing [1894–1992] was not a decorator; she was a magician," Jacques Grange says of the French designer and antiquarian. "She reinterpreted English and Russian pieces from the nineteenth century, giving light and happiness to classic European manors, which had been dark and dreary." Castaing's shop broke new ground with a series of vignettes in which her idiosyncratic ideas could unfold: clear blue and cool green color schemes, delicately patterned carpets of her own design, lampshades with bold proportions, and the introduction of Russian and Biedermeier pieces. (Never mind that one never knew what was for sale or how much it would cost.) Her love of Proust and her friendships with artists such as Soutine and Cocteau influenced her tastes. She was also not afraid of imperfections, like a faded dustcover or a frayed carpet. "A mélange of styles," she once said, "plunges a place into life."



COURTESY LEO CASTELLI GALLERY, NEW YORK

Andy Warhol

Warhol's appropriation and serialization of commonplace objects placed him in the forefront of Pop art—and in the center of New York's social scene in the sixties. ABOVE: *Flowers*, 1964, features high-contrast colors and stylized imagery.

1960s

Luis Barragan

"Any work of architecture which does not express serenity is a mistake," said the Mexican modernist architect. BELOW: Sculptural, boldly colored walls, a highly individual use of open courtyards and flowing water highlight a 1968 equestrian estate near Mexico City.

"I believe in an 'emotional architecture.' It is very important for humankind that architecture should move by its beauty." That belief led Mexico's modern architect Luis Barragán (1902–1988) to incorporate colored and textural planes, landscaped voids, light, shadow, water and cobblestones into his striking designs. He especially embraced color, which he employed for "the sheer pleasure of using and enjoying it."

Profoundly influenced by the legendary gardens at the Alhambra in Spain, he fixed his eye on the landscape and the interaction between a structure and its gardens. His use of courtyards and walls to protect and shelter have led to comparisons to set designs. "Why not?" said Barragán. "Scenery for the theater of life."



ALLEN CARTER



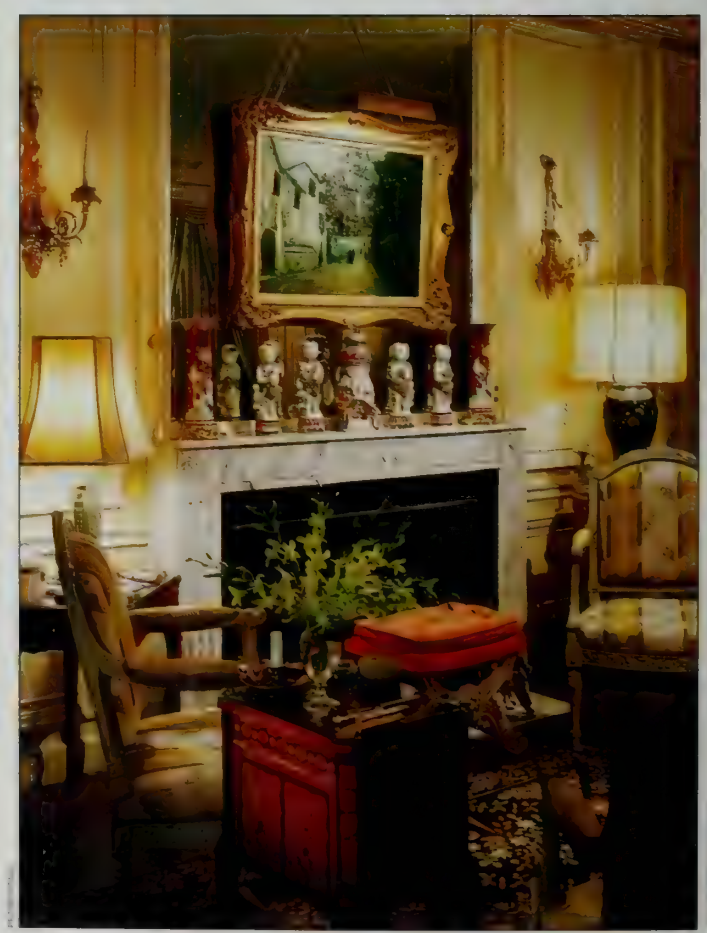
MARISA RASTELLI, COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Sophia Loren

"Sex appeal is fifty percent what you've got and fifty percent what people think you've got," Sophia Loren once said. ABOVE: The Italian star in the early 1960s in her Rome apartment, which overlooked Michelangelo's Campidoglio.

Stephane Boudin

Jansen's Stéphane Boudin, who created interiors for the White House with Jacqueline Kennedy and for the duchess of Windsor, was noted for splendid and formal rooms. RIGHT: His grand French style enriches a Manhattan apartment.



IN THE SIXTIES, THE SOCIAL RESPONSIBILITY OF ARCHITECTS BECAME A RALLYING POINT.

Pierre Delbee

Below: The library in Bartolomé March's Madrid *palacete*, which held 40,000 books and manuscripts, was designed in mahogany and gilt by Jansen's Pierre Delbée. "The proportions were difficult because it's very narrow," says Duarte Pinto Coelho. "But it's a masterpiece."



Mario Buatta

"My love for English decoration has only grown through the years," says the designer often called the Prince of Chintz. "I simply attempt to add to it and make it even better." In his Manhattan living room, he placed a Chinese jar on an Adam bracket above an Italian still life.



1970s

INTERIOR DESIGN MOVES TO THE FORE AS POSTMODERNISM TRANSFORMS ARCHITECTURE



JAIME ARDILES-ARCE

In the early seventies the nation was still reeling from the sixties—and no one could call the age of Richard Nixon an age of high design. But as the forces let loose in the sixties began to disperse, a lot of quiet design quality revealed itself. It was particularly notable in interiors, where such figures as Mario Buatta, Mark Hampton and the firm of Bray-Schaible moved to the fore, their influence increasing steadily through this decade to equal that of Sister Parish, Betty Sherrill and Michael Taylor, all of whom remained active.

In architecture, the key figure was Louis Kahn—hardly a new name, but one whose influence grew to the point where, at his sudden death in 1974, he was the nation's most deeply admired architect, in a sense its aesthetic conscience. Kahn's Kimbell Art Museum in Fort Worth, opened in 1972, was at once serene, lush and quietly monumental; it joined with his Salk Institute in La Jolla, which had been finished in the late sixties, and the Yale Center for British Art, which was finished posthumously in 1977, to create a trio of works whose power would resonate through the rest of the century.

The seventies was the

continued on page 468

BRAY-SCHAIBLE

"We were very high tech at first," Michael Schaible recalls of his and Robert Bray's designs. "We still focus on clean, architectural space, but we've gone past a strict minimalism; we appreciate fine antiques." A steel bookcase acts as a divider in Schaible's living/dining room.

RICHARD CHAMPION COURTESY MARIO BUATTA

1970s

Michael Taylor

Right: Natural objects and materials and antiques blended seamlessly in the interiors of the innovative California designer. He set a 17th-century Spanish bed on a Yosemite-slate floor in the master bedroom of his San Francisco house.



RUSSELL MACMASTERS



RUSSELL MACMASTERS

"In addition to simple white backgrounds, correct light-exposures and the selection of a first-value color, I have another device that has become almost a trademark of my decorating," Michael Taylor (1927–1986) once explained. "Whenever possible I introduce growing things into my rooms. Plants have a way of preventing a room from appearing overdecorated."

Sophistication and rusticity combined in the work of the widely imitated California interior designer, who was influenced by Syrie Maugham and 1930s glamour. "He personified a westerner's point of view," says designer Mimi London. "One of his greatest impacts was that he changed everybody's sense of scale. Everything was big and bigger. He brought scale and texture to his designs instead of pattern; he felt that pattern got in his way. It was amazing: When you walked through one of his rooms, it forced you to relax and be nonchalant."

Val Arnold

Above: "Timeless is how I'd characterize my interiors—good upholstery with traditional objects and art," said the designer. He arranged velvet-covered furniture in the living room of his California house.

Bruce Gregga

"Although my work evolves, the classic, solid basics remain and will not date," says the designer. "Trends fail." Below: For a Chicago living room, he hung Mannerist prints between undraped windows.



TONY SOLOMON



1970s



PASCAL HINOUS



PASCAL HINOUS

Yves Saint Laurent

Top: "It reflected exactly his style and his taste for mixing the severe and the magical," Jacques Grange says of the Paris living room that fashion designer Yves Saint Laurent (above) decorated for himself. The enamel panel is by Jean Dunand.

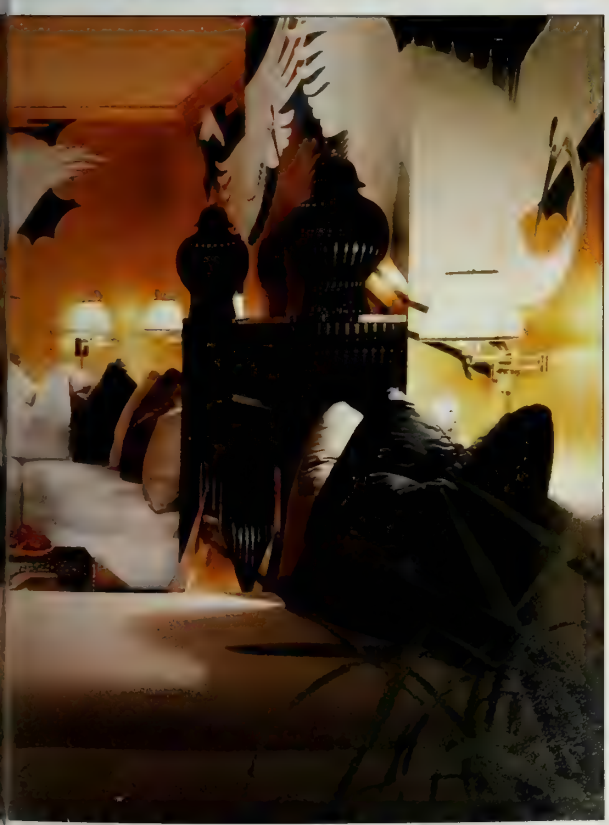


RUSSELL MASTERS

Sally Sirkin Lewis

Right: "I was doing soft contemporary for clients then," says the designer, "and they *never* would have let me go as wild as I did in my own Beverly Hills house. I still get comments about the murals of cranes painted on gold-leafed tea paper."





Thomas Britt

Above: "The way I designed an environment completely appropriate for the clients' collections and the site is the way I still approach my work," Britt says of a Park Avenue apartment. "The room stands the test of time."

Carleton Varney

Below: "It looks out to the trees, so the green wall and the botanical-print fabric are still just right for the space," the interior designer, who is the president of Dorothy Draper & Company, says of a Wisconsin living room.



1970s

Whether it was the White House, Blair House or a private house, Mark Hampton (1940–1998), the influential American interior designer who worked with David Hicks, Sister Parish and McMillen Inc. before starting his own firm in 1976, was a hands-on decorator who excelled in a detailed but relaxed traditionalism. While he admired and used elements from the Anglo-American style, Hampton also drew inspiration from the early nineteenth century, from Regency to William IV and early Victorian, because that period had "a warm, livable aspect." Yet no one style was his signature. "I have absolutely no interest in a trademark style," he once explained. "I just set out to be a decorator, to do a good job and have fun."

Mark Hampton

"He used his keen mind to bring an edge to his classic and architecturally beautiful rooms," Albert Hadley says of the celebrated American designer (below). RIGHT: Floral chintz and lacquered walls contrast in a Manhattan drawing room.



FELICIANO



David Hicks

The English designer, who did houses for such luminaries as Jacqueline Kennedy Onassis, described himself as an "editor of taste." ABOVE: He placed a geometric carpet in the rotunda dining room in Ireland's Barons Court.





1970s



DERRY MOORE

David Mlinaric

"We are far better informed about historic interiors now and more practiced," notes the designer. LEFT: A 17th-century fireplace commands the boudoir of Rathbeale Hall, near Dublin.

Candice Bergen

BELOW: "In a way this is my first grown-up apartment," the actress said in 1979 of her Manhattan duplex. "I've lived on my own since I was nineteen, but this is the first time I've really put away my toys."





WILLIAM STEELE

Albert Hadley

LEFT: "I've always loved antiques in an up-to-date setting," says Hadley, principal in the Parish-Hadley firm. "My designs are traditional, yet they speak to the present moment." Mirrored cornices frame his Manhattan living room.

Jacques Grange

"I reinterpret the past, I don't reconstitute it," said the designer. "My modern way is quiet, pure and styleless." BELOW: Louis Majorelle armchairs heighten the old-Montmartre atmosphere of a living room in an 1880s Paris apartment.





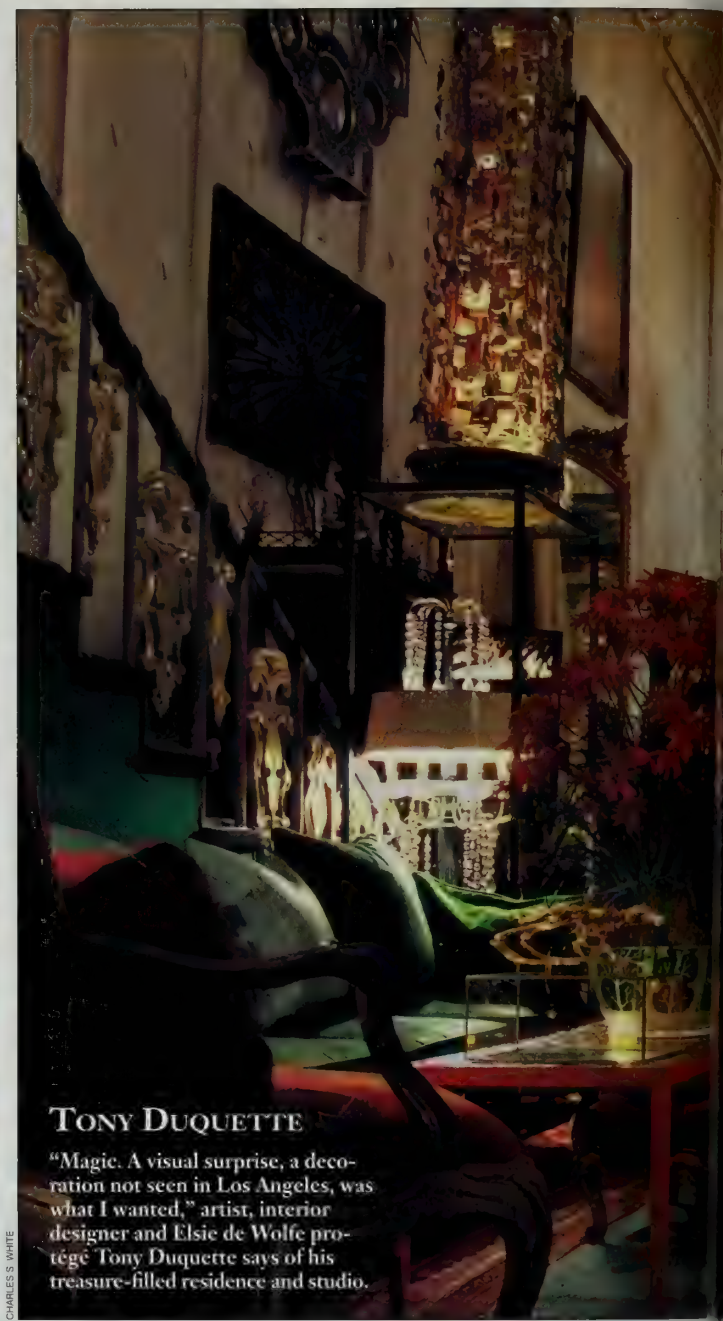
PASCAL HINOUS

1970s



Claes Oldenburg

Above: *Clothespin*, erected in Philadelphia in 1976, was the Pop artist's first site-oriented sculpture. He feels that behind his works "must be an idea that wears well—so simple, so general, that it can be seen over and over again."



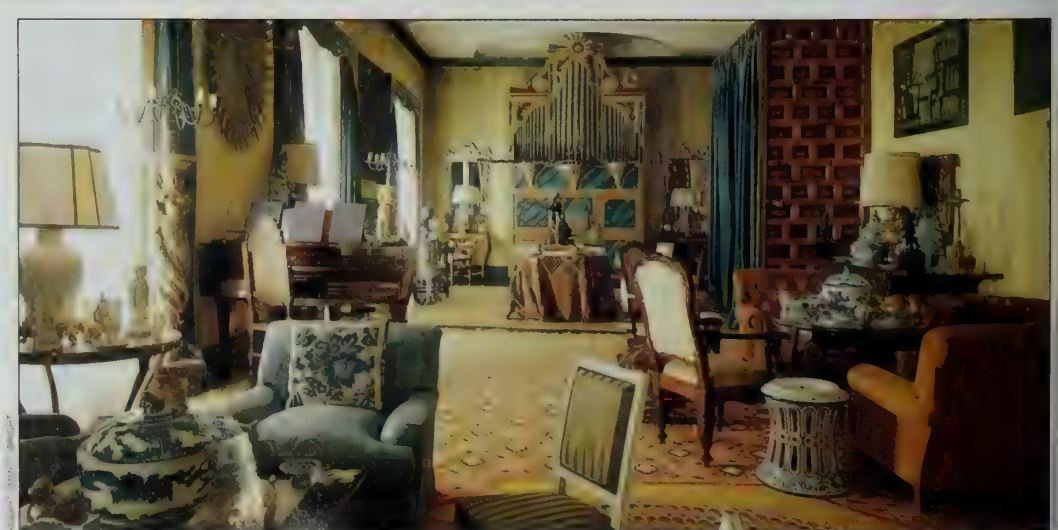
CHARLES S. WHITE

Tony Duquette

"Magic. A visual surprise, a decoration not seen in Los Angeles, was what I wanted," artist, interior designer and Elsie de Wolfe protégé Tony Duquette says of his treasure-filled residence and studio.

Duarte Pinto Coehlo

"I really began my career when I arrived in Spain," said the designer. "In Paris I simply watched and learned." Right: A 17th-century organ presides over the music room in his apartment in the Pinohermosa Palace in Madrid.









COURTESY COLEFAX & FOWLER

Richard Estes

"I think of myself as a realist painter, not much different from Canaletto," says Estes. "I paint my world; I put down what I see around me. I try not to invent things." Far Left: *Sav-On-Drugs*, 1973–74, is a gouache on paper.

Tom Parr

Left: Interior designer Tom Parr, of Colefax & Fowler, took great pains to provide a "not-too-new" English country house atmosphere for an 1863 residence in the heart of London. An 18th-century fireplace warms the drawing room.

1970s



E. Fay Jones

"I wanted [it] to have a natural quality—like something you come upon, instead of something you make," architect E. Fay Jones, who studied with Frank Lloyd Wright, said of a 1974 Arkansas house.



AS THE FORCES LET LOOSE IN THE SIXTIES BEGAN TO DISPERSE, A LOT OF DESIGN QUALITY REVEALED ITSELF.

DENNING & FOURCADE

"Everyone was being beiged to death. No one at the time used lots of prints like we did," Robert Denning says of the designs done by him and his partner, Vincent Fourcade. Portuguese-tile-patterned walls energize a Manhattan bedroom.

1970s

Paul Rudolph

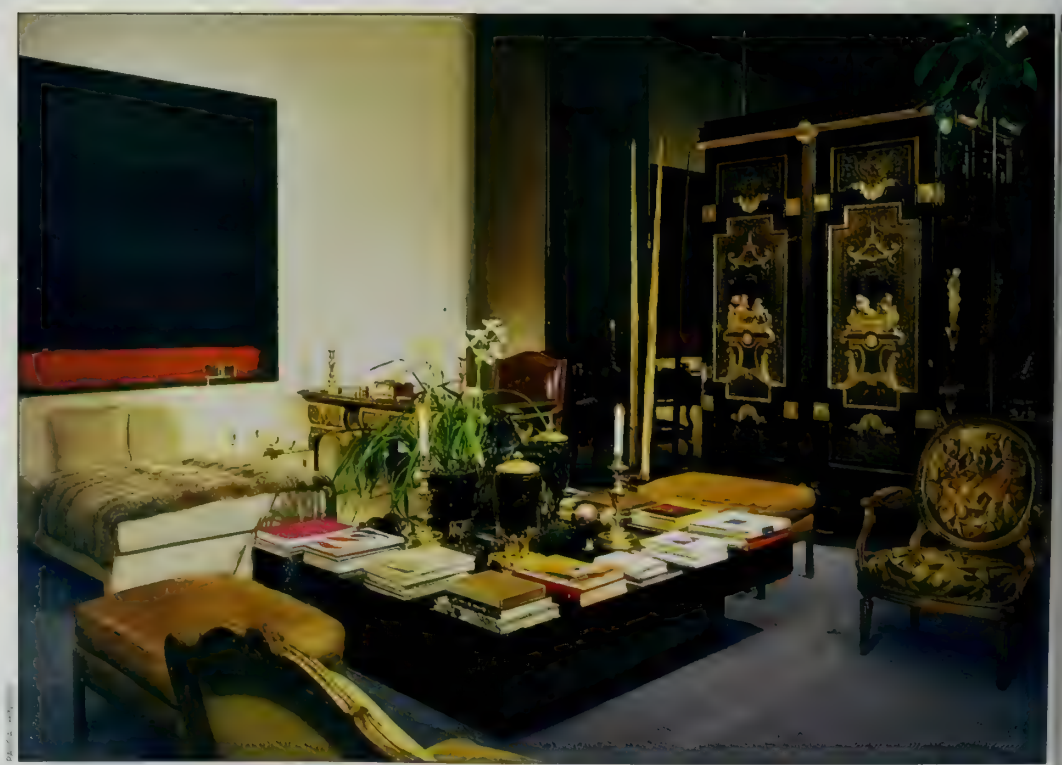
Above: "I saw the space as an all-embracing form," said the architect. Platforms and walled enclosures create levels of interest in the living and dining areas of a New Rochelle, New York, loft.



PASFALL-HOUSE

Hubert de Givenchy

"If I had not devoted my life to being a couturier," said de Givenchy (above), "I'm quite certain I might have chosen architecture or interior design." Right: Charles Sévigny simplified his Paris apartment.



François Catroux

"I like to mix antiques in a rather modern architectural setting," said designer François Catroux. "I love a mélange." BELOW: A stainless-steel fireplace dominates his Asian-inspired Paris living room.



PASCAL HINOUS

Sister Parish

"She was a romantic," Albert Hadley says of Mrs. Henry Parish II, known as Sister, who established the Parish-Hadley firm. RIGHT: A Massachusetts dining room testifies to her "civilized way of creating comfort."



LOUIS REEMS

Billy Baldwin

"One could say that I almost started the vogue for a clear, Matisse-like decorating palette," designer Billy Baldwin (right), who started his career in the 1930s, once said. BELOW: Pattern and color coalesce in Bonnie Wintersteen's living room.



JACK WOLF



BILLY CUNNINGHAM

1970s

John Cottrell

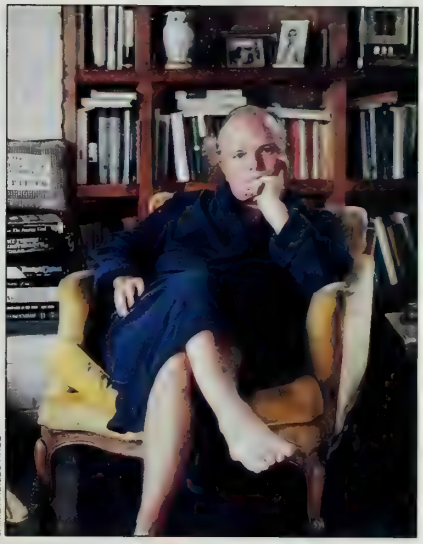
ABOVE: "If I had to do this room over right now, I'd do it exactly as I did it back then," says the California designer, known for his enormous, comfortable furnishings. "The document print I used in this Beverly Hills house is a classic."



Kalef Alaton

"We brought a lot of European ideas to Los Angeles interiors; we completely changed some of our clients' lifestyles," says Alaton's design partner, Janet Polizzi. RIGHT: A 19th-century Persian rug softens a polished Beverly Hills living room.





JAIME ARDILES-ARCE

Truman Capote

"I call it 'run-down comfort,'" author Truman Capote (above) said of his house on Long Island near Sagaponack, a town he once referred to as "Kansas with a sea breeze." Left: Books and memorabilia fill the double-height living room.

Arthur Erickson

Below: "It was the first time I'd used concrete for a house," the Canadian architect says of the multilevel residence he designed near Vancouver. "The clients hated wood. I bring a sense of effortlessness and quiet to everything I do."



1970s

Venturi and Rauch

Below: "It was an ivory tower for a bachelor," postmodern architect Robert Venturi says of a Westchester County, New York, house he built in 1974. "The qualities of shelter, tower and context worked for our projects then, and they still do."



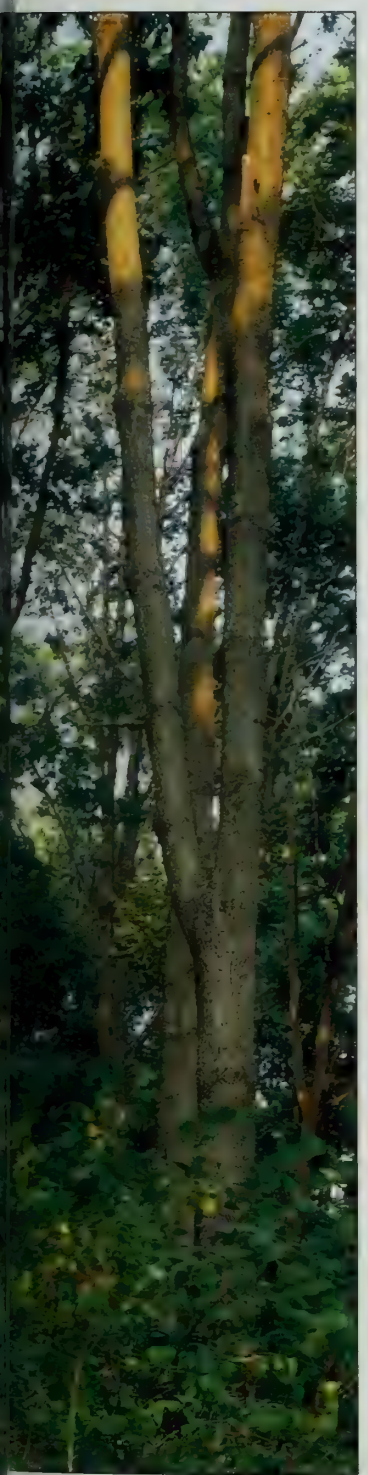
Jasper Johns

"He has an unbelievable intellect," Robert Bray says of American painter and sculptor Jasper Johns. "He once told me that in his art he only concentrates on the problems; what is in order he leaves alone." Left: *Scent*, a print, dates to 1976.



Gae Aulenti

Right: "I've been careful to use only the materials and methods of the farmhouses in the region," Italian architect Gae Aulenti said of the villa she designed near Parma. Later projects included the Musée d'Orsay in Paris.





ROBERT EMMETT BRIGHT

Geoffrey Bennison

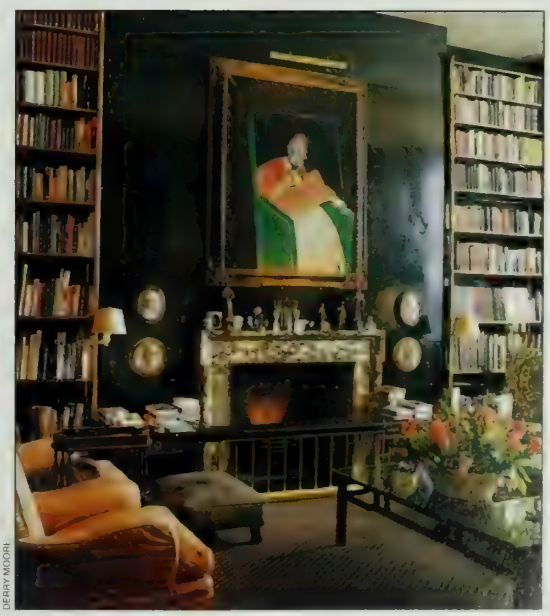
Below: English designer Geoffrey Bennison, who gracefully combined past and present, hung a Francis Bacon oil against a black-lacquered wall in the library of Sir George Weidenfeld's London apartment.



MAX EKERT/COURTESY MCMILLEN INC.

Betty Sherrill

Above: "Charm and restraint have been our hallmarks," says Sherrill, president of McMillen Inc. "I so enjoyed working with architect Page Cross on this Long Island house we did with old-style comfort."



DERRY MOORE



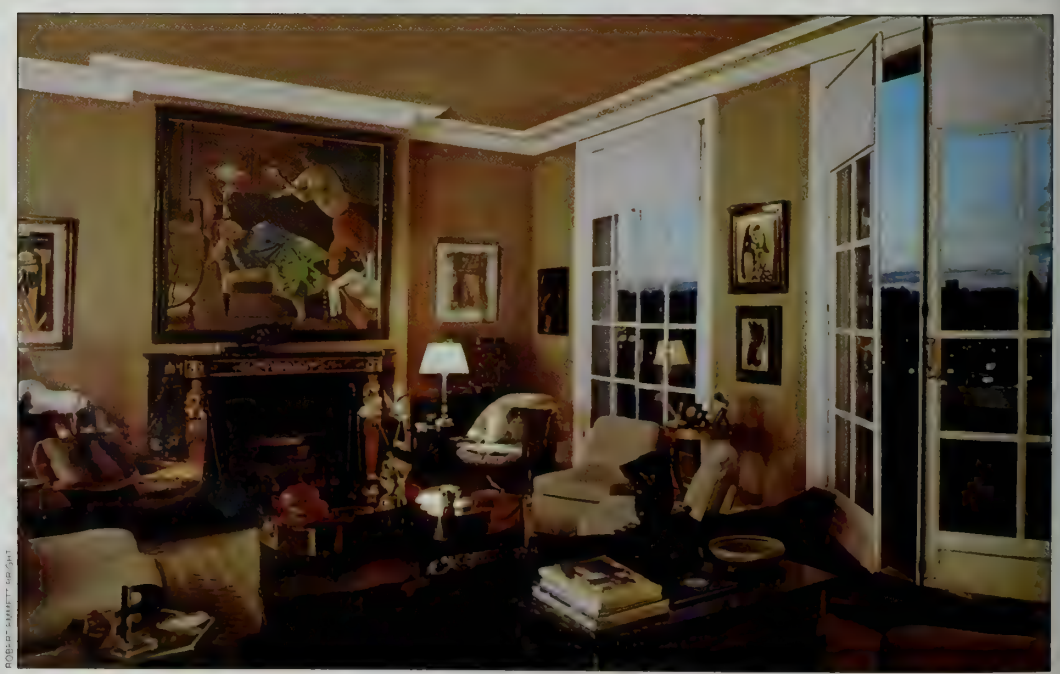
PASCAL HINOUS

Serge Royaux

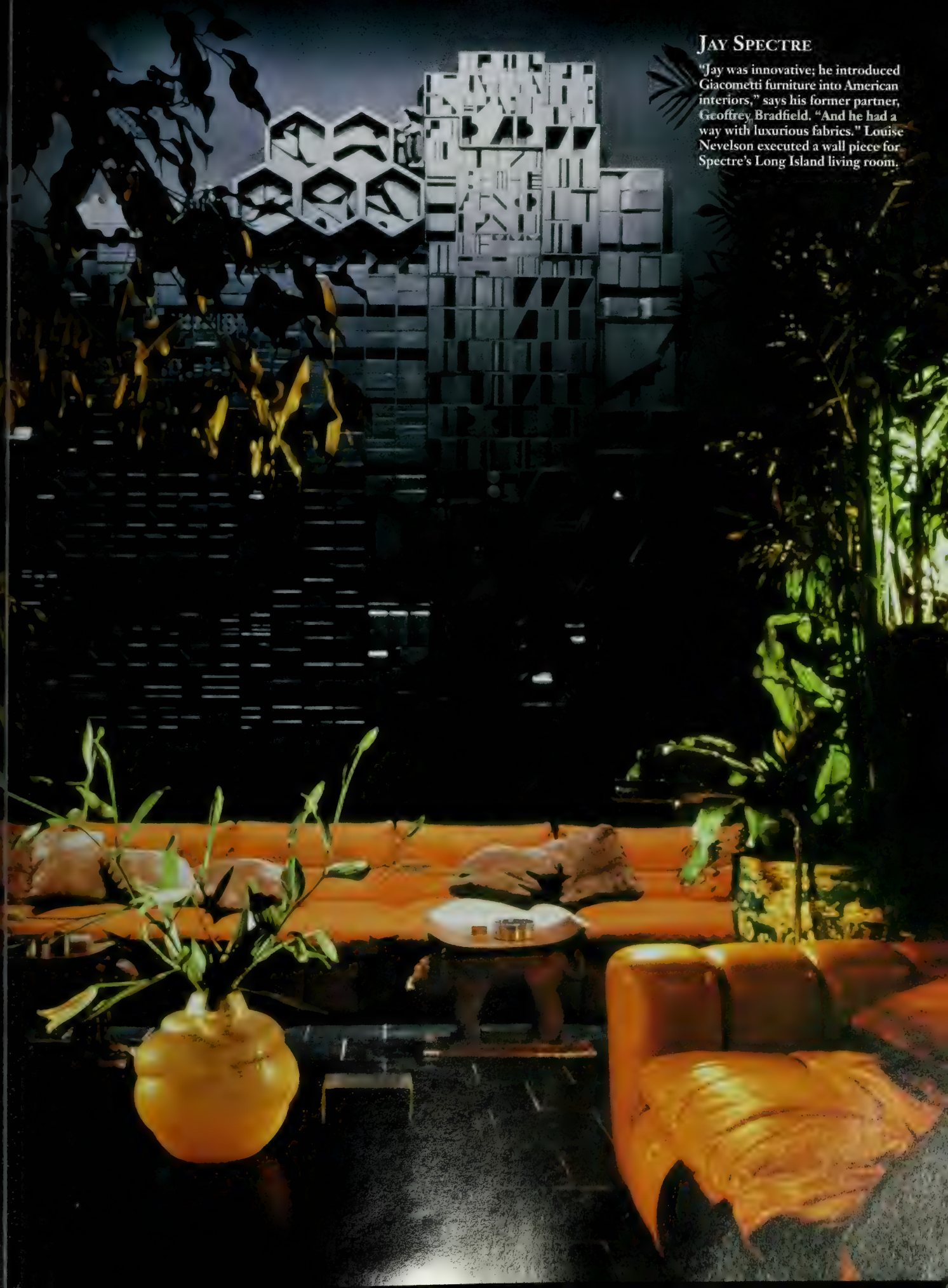
"I define myself as a creator of frames for life," said the French designer. "My interiors are a bit austere but comfortable." ABOVE: Emile-Jacques Ruhlmann furniture is arranged in the smaller living room of the Bettencourt villa in Neuilly.

Henri Samuel

RIGHT: One of the most distinguished designers in Europe, Henri Samuel had eclectic tastes that ran from the best period antiques to contemporary objects. He set a Balthus painting over an Empire fireplace in his Paris living room.



ROBERT SARNET WRIGHT



Jay Spectre

"Jay was innovative; he introduced Giacometti furniture into American interiors," says his former partner, Geoffrey Bradfield. "And he had a way with luxurious fabrics." Louise Nevelson executed a wall piece for Spectre's Long Island living room.

1980s

LAVISH INTERIORS REFLECT PROSPERITY AND AN ENDURING ROMANCE WITH TRADITION



Say "eighties" and people think extravagance—the prosperity of the Reagan era, translated into lavish design. This time the cliché is close to the truth. The eighties were marked less by innovation than by indulgence, by elaborate works of architecture and design that were characterized by lushness, beauty and a certain degree of conservatism. The pendulum of design had swung a very long way from the political and social upheavals of the sixties. Ornate work by Denning & Fourcade, David Easton and Peter Marino set the tone. Instead of the public realm, private places were celebrated.

Many of the nation's most gifted architects, from historicists like Robert A. M. Stern to modernists like Charles Gwathmey, devoted most of their attention to elaborate private residences, either because they wanted to or because those were the commissions that came most often to them.

A love of traditional form seemed to tie together most design work of the decade—after all, even the International Style modernism of Gwathmey, Richard Meier and others was, by the eighties, a type of traditional architecture. But this urge to return to older

continued on page 470



DERRY MOORE



DERRY MOORE

DAVID EASTON

LEFT: "It's classical, and there's little that I would change," he says of a client's Southampton, New York, living room. "It unfolds in a planned way that allows the furniture to act as sculpture but at the same time offer physical comfort."

RUDOLF NUREYEV

"First comes the dance, then comes myself," he said. ABOVE: Emilio Carcano designed Nureyev's Paris apartment in a concoction of cordovan leather and Genoese velvet, "to correspond perfectly to the rich imagination of Mr. Nureyev."

1980s



Emanuel Ungaro

"I decided a long time ago to realize my dreams through fashion," said Ungaro. ABOVE: The designer in his Paris studio, "where everything happens." "My colleagues always tease me when I plunge my nose into fabric. I caress it, smell it, listen to it."



RUSSELL MACMASTERS

Gwathmey Siegel

OPPOSITE: François de Menil's estate in East Hampton "became a milestone in our careers, a bridge between our earlier and later work," Charles Gwathmey says. "We tried out ideas of collage and layering. It's still a strong house."

Ron Mann

LEFT: "I'm interested in the integration of elements and a minimum of art," the designer said of a house he designed in Santa Ynez, California. "I try to make a sculpture out of all my houses, so the environment becomes the art."

The White House

"We did so much that wasn't seen," Nancy Reagan says of the White House renovation she and Ted Graber undertook. "Pipes were so old that if something broke, the part had to be made. The second floor was so dark and dreary, it was an easy decision to make it yellow."

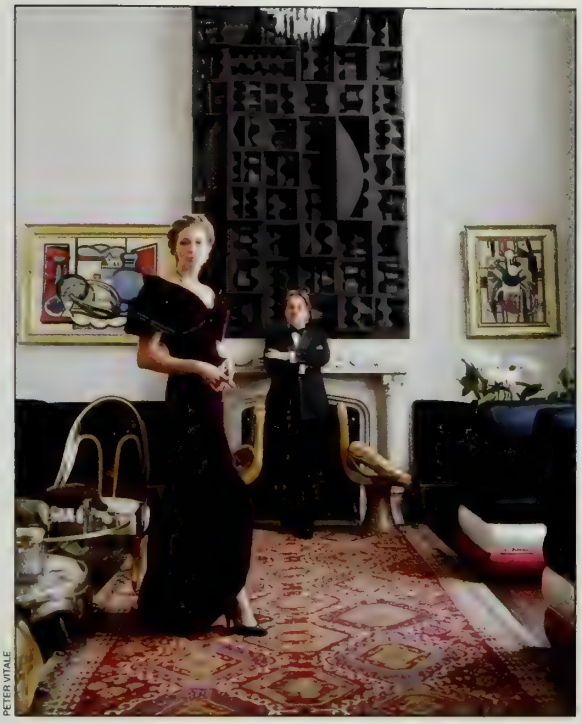
Looking back at the renovation she oversaw while her husband served two terms as president, Nancy Reagan says, "Ted Graber and I had fun. We both felt very strongly that the White House should be the best there is. My husband would laugh because I'd be up in the middle of the night thinking about what should be moved and he'd say, 'Honey, come back to bed.' One evening we were in the residential area and one of the butlers looked down the hall and said, 'This is the way the White House should look.' That was my Oscar."



DEBRA MOORE

Arnold Scaasi

Right: "I have to work where I live. I don't know why; it's just the way I am," said the designer, standing in his Manhattan apartment. "I have never had a decorator. Naturally I think I have a good design eye and don't need one."



PETER VITALE



JAIME ARDILES-ARCE

Renny Saltzman

Below: "Everyone was into chintz and combining periods then," says Saltzman. "The times called for extravagance and elaborate table settings. My clients loved to entertain, and they wanted a festive dining room and a sedate living room."

Natalia Makarova

"I could not live without antiques. I tried it once," said the Russian prima ballerina (above, in her New York apartment). "What I really created is an atmosphere. I just like beautiful things—especially when they carry feelings of the past."



PETER VITALE

1980s

Antoine Predock

"The enigmatic quality of the desert is crucial to the spirit of my work," he said. "The lessons I've learned here about responding to a place can be implemented anywhere." Below: A house he designed in Tesuque, New Mexico.



MARY E. NICHOLS

Brooke Astor

"If I didn't have the foundation, I would not be the happy person I am today," said Brooke Astor (below, at her Westchester County house), who spent the decade dispersing grants from the Vincent Astor Foundation to Manhattan charities.



JOHN DOMINIS

Samuel Botero

"It was a mix of fantasies of cultures old and new," Botero says of his former New York apartment. "The primitive objects I collected needed a jungle to house them. We need that feeling of humor and escape as we enter the millennium."



JAIME ARDILA-CARRÉ

Peter Marino

Above: "Everything I love is in this room," Marino says of a client's dining room in New York. "The Wiener Werkstätte light fixtures are from my favorite period. Things made in Vienna in 1905 still look modern, and I'm still mixing contemporary art with antiques."



MARIANNE MAAS

Alain Demachy

Left: For Baron and Baroness Edmond de Rothschild's winery Château Clarke, he placed Boulle furniture in what had been a wine shed. "You entered a humble house to find the lavish Rothschild interior," he says. "I like that contrast."

1980s



JAIME ARDILES-ARCE

Ralph Lauren

Right: "I didn't want to put any idea of glamour... ahead of the simple, almost primitive desire to have clean open space... room to take stock of ourselves," said Ralph Lauren (above, with his wife, Ricky) of his New York apartment, which was designed by Angelo Donghia.



JAIME ARDILES-ARCE

Stanley Tigerman

Below: "Its obsessive symmetry gave it a memorable quality and strength," Tigerman notes of a Chicago house. "But it was playful symmetry—the cross axial looks like piglets suckling at their mother's teat, which gives it a certain irony."



TONY WALSH







NORMAN McGRATH

Philip Johnson

Above: The architect often makes changes to his property in New Canaan, Connecticut, which includes the Lincoln Kirstein tower, added in 1985. "It now tones in with the woods, so I'm painting it a pale ice green to make it more prominent."

"A diary of an eccentric architect," Philip Johnson wrote of his own "place" in New Canaan, Connecticut. He purchased five acres in 1946 and built the Glass House on a hill in 1949. He has since increased the property to 40 acres and gradually "made a landscape punctuated by little buildings." He added a Guest House in 1953. A Pavilion folly appeared in 1962, followed by the 1965 Painting Gallery, the 1970 Sculpture Gallery, a white stucco studio in 1980 and, in 1984, a "15-foot by 15-foot construction of galvanized chain-link fencing in honor of my friend Frank Gehry." A tower (above), "in actuality a very steep and precarious stairway," dedicated to Lincoln Kirstein was completed in 1985. "In all my recent work I strive for nostalgia, precariousness, sexual yearning."

1980s



Steven Spielberg

"This was his transitional phase away from a Southwest style to Arts and Crafts," designer Frank Pennino says of the filmmaker's Pacific Palisades, California, house. "It fit in with the simple, honest craftsmanship he wanted."



MARY E. NICHOLS

King and Queen of Sweden

BELOW: Stockholm Palace, where Carl XVI Gustaf and Queen Silvia reside, is a progression of Baroque, Rococo and Gustavian Neoclassical styles added since it was built in the early 18th century.



CHRISTER MAGNUSSON

Bobby Short

"I was a provincial," said Short. "I came to New York from Illinois with no money and no college education." BELOW: The entertainer, who has performed at the Café Carlyle since 1968, with his Dalmation, Chili, on Sylvan Terrace.



HARRY BENSON

John Stefanidis

"Even the rain seems exotic when you've grown up at the foot of the Pyramids," said the designer, who was born in Alexandria and educated at Oxford. BELOW: His house in London was built on the site of Sir Thomas More's farmhouse.

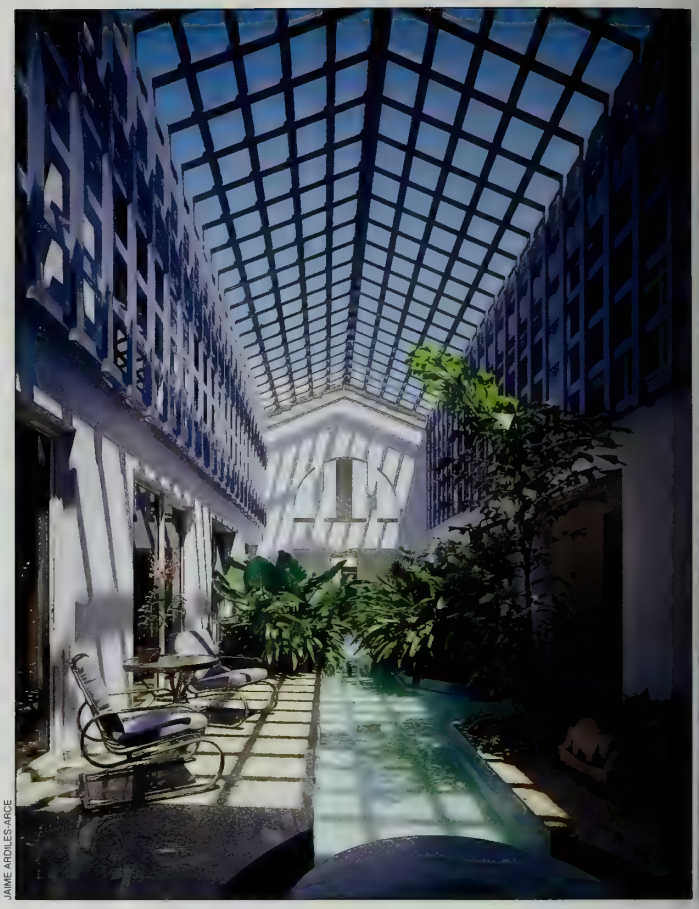


DERRY MOORE

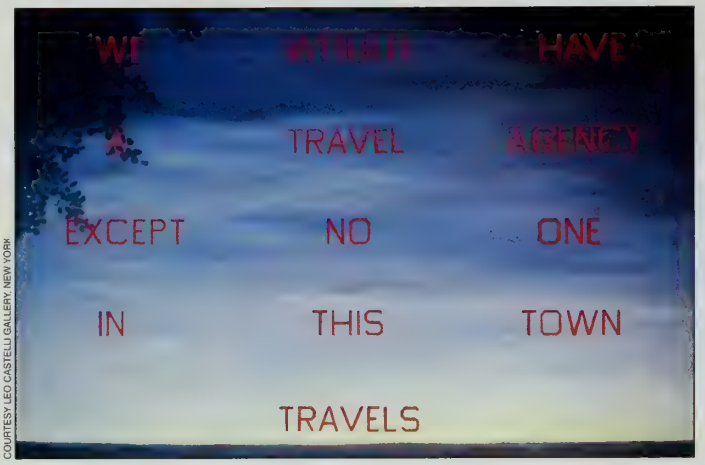
1980s

Moore Ruble Yudell

Right: "The Singapore house was one of our earliest foreign projects," says architect Buzz Yudell. "It made us address issues about connecting to a place environmentally and culturally."



JAIME ARDILES-ARCE



COURTESY LEO CASTELLI GALLERY, NEW YORK

Edward Ruscha

Above: "I did the 1983 painting *Travel Agency* at a time when I was staying put and not traveling," says the artist, who arrived in Los Angeles from Oklahoma in 1956. "I had a fantasy notion that maybe the entire city was doing the same."

Patino/Wolf

Below: "We wanted the space to make you think, not just react," Vicente Wolf said of a New York apartment he designed with former partner Bob Patino. "Within the simple environment are items that serve as exclamation points," said Patino.



PETER VITALE



Frank Gehry

"I try to realize my clients' fantasies—to create an architectural form specifically for them," said Gehry (left). Below: At the Schnabel residence in Los Angeles, a sculptural skylight rises above the master bedroom pavilion.

"I remember walking into his own house about twenty years ago and thinking he had great promise," Philip Johnson says of Frank Gehry, "but I would never have dreamt that he would one day produce the Guggenheim Museum in Bilbao. If you haven't seen it, beg, borrow or steal the money to go." Gehry (left), who is this year's recipient of the AIA's Gold Medal, is working on numerous international projects. "His buildings are powerful essays in primal geometric form and industrial materials," wrote Paul Goldberger in The New York Times *in 1989. "From an aesthetic standpoint they are among the most profound and brilliant works of architecture of our time."*

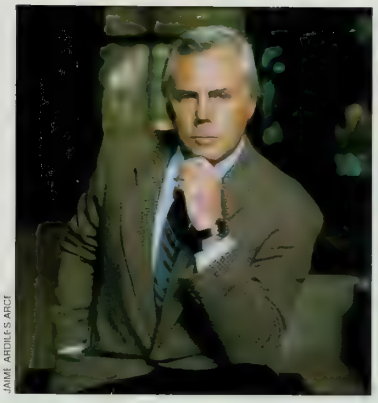


1980s



Rose Tarlow

Opposite: "I stayed here for two years during a transition in my life and while my house was being built," Tarlow says of her Los Angeles apartment. "The bedroom has very little in it. I wanted as few responsibilities as possible."



JAIME ARDILES-ARCE

Giorgio Armani

"A house where I spend my leisure time must inspire serenity," Armani (left) said of his Tuscan farmhouse. Below: He designed some of the living room's furnishings. "It would be difficult for me to accept a house without changing it."





MARY L. NICHOLS

John Connally

Above: "We come here to forget the rest of the world," Connally said of his 7,500-acre Picosa Ranch, near San Antonio. In his office, the Texas governor sits amid mementos of a long career in public office.



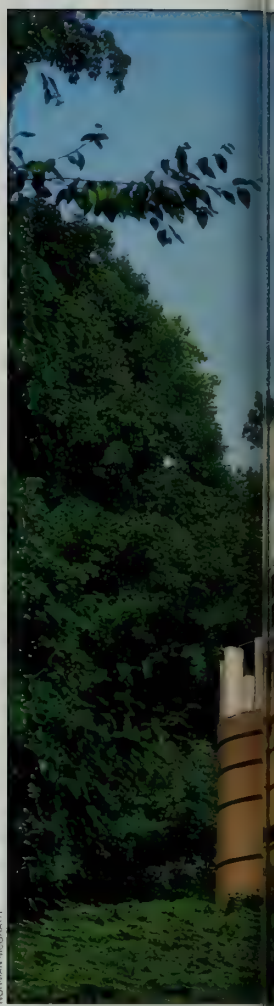
JAIME ARDILES-ARCE

Malcolm Forbes

"My father was always looking for unique places off the beaten path to live," says Christopher Forbes. "That's why he never wanted a big house in Palm Beach when he could have an entire island in Fiji."

Michael Graves

Right: The 1980 Keystone House in New Jersey "was important to me in terms of site and clients," says Graves. "I was given the opportunity to develop things I'd only dreamed about, such as using the garden as a fragment of the house."



NORMAN MCGRATH

"Although the Keystone House in New Jersey was seminal and was widely published, I treat everything I do the same way I treated that house," says Michael Graves. "I'm always looking for areas that give you a chance to explore something. The hundreds of drawings we did for the clients were important to the development of my work in general."

The architect, who still teaches at Princeton University, has recently begun to create housewares products for Target discount stores. "Cultural access is essential, whether you are designing for Cartier or Target. The energy is the same even though the materials may be different. I work just as hard, and I'm not going to hold back because I'm dealing with stainless steel instead of silver."



COURTESY JAMES KIRKMAN LIMITED



SIMON BRIGNELL

Lucian Freud

Top: "I want my portraits to be not *like* the people but to *be* the people," said the English artist. "I work from people who interest me—people whom I love and about whom I think." His painting *Man in a Chair* dates to 1983–85.

Claude Montana

"We're coming to the end of a decade in which nothing of substance has happened creatively," said the fashion designer (above, in his Paris apartment). "I badly want to be among the people who set their mark on the changes that are coming."



Johnny Carson

For the *Tonight Show* host (right), Stephen Tomar and Stuart Lampert designed a Malibu retreat filled with contemporary furnishings and California art and a pillow that said, "It's all in the timing."



MARY E. NICHOLS

Catherine Deneuve

Opposite Right: The actress in her Paris apartment. "I admire . . . the happy collaboration between artists, architects and cabinetmakers that so often resulted in perfect objects," she said of Art Déco. "I haven't been able to resist some of them."

1980s



DERRY MOORE





DIANA WALKER

Pamela and Averell Harriman

After their 1971 wedding, Pamela and Averell Harriman (above) divided their time between houses in Georgetown and Westchester County (left). By the 1980s she had become the Democrats' chief fundraiser in Washington, D.C.



ROBERT EMMETT BRIGHT

Franco Zeffirelli

"I can find time, still, for all I want to do. Many people seem surprised that I can continue to have two or three careers at the same time," said the film director. LEFT: At his Rome apartment, he sketched sets for *Turandot* at La Scala.

Graham Gund

BELOW: "It recalls the stateliness of the nearby brick residences, yet the use of lighter exterior colors and materials gives it a fresh feel," the architect said of a St. Louis house. Style must have a "meaningful connection to context, site or use."



TONY SOLURI

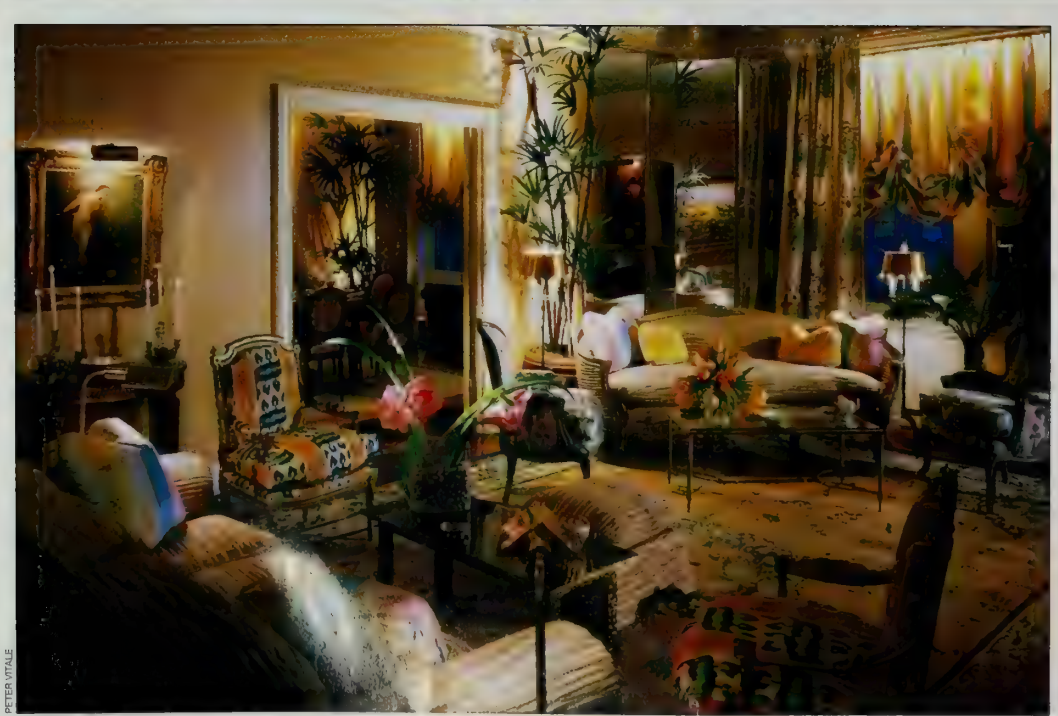
Cesar Pelli

BELOW: "The central concept of the Maryland residence is the organization of functional pavilions along an interior street—the gallery," says Pelli, whose projects include the residential tower of the Museum of Modern Art.



TIMOTHY HURSLEY

1980s



PETER VITALE

Robert Metzger

Left: "Traditional interiors never look dated," says Metzger's longtime design associate, Michael Christiano. "Robert always added a twist, though—here it was the ribbed cotton fabric on a modern sofa and the Louis XV canapé."

Adolfo

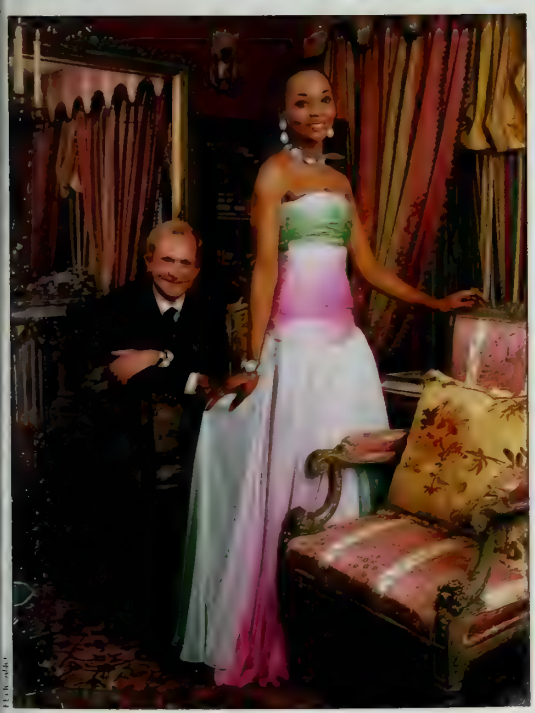
Opposite Left: "I don't believe in following conventions. The only rule I know—for any kind of designing—is to follow intuition," said the Cuban-born fashion designer. "I'm not a bon vivant. I like to come home and see beautiful things."

Robert A. M. Stern

This was the second of three houses I've done on Martha's Vineyard," says Stern, who is now the dean of architecture at Yale. "It's the simplest, but they each prove how flexible the Shingle Style is."



PETER AARON



James Galanos

BELOW: "It's ageless—it looks exactly the same," Philippe B. Oates says of the fashion designer's Los Angeles house. "We used black-granite floors and oak paneling throughout that tied the house together. It was a formal classicism, simple in scale."

Craig Wright

BOTTOM: "I was moving away from Baltic furniture and exploring Mediterranean influences," Wright says of Diandra and Michael Douglas's Montecito house. "We bought eighteenth-century Italian furniture, and that was how our reproduction furniture company began."



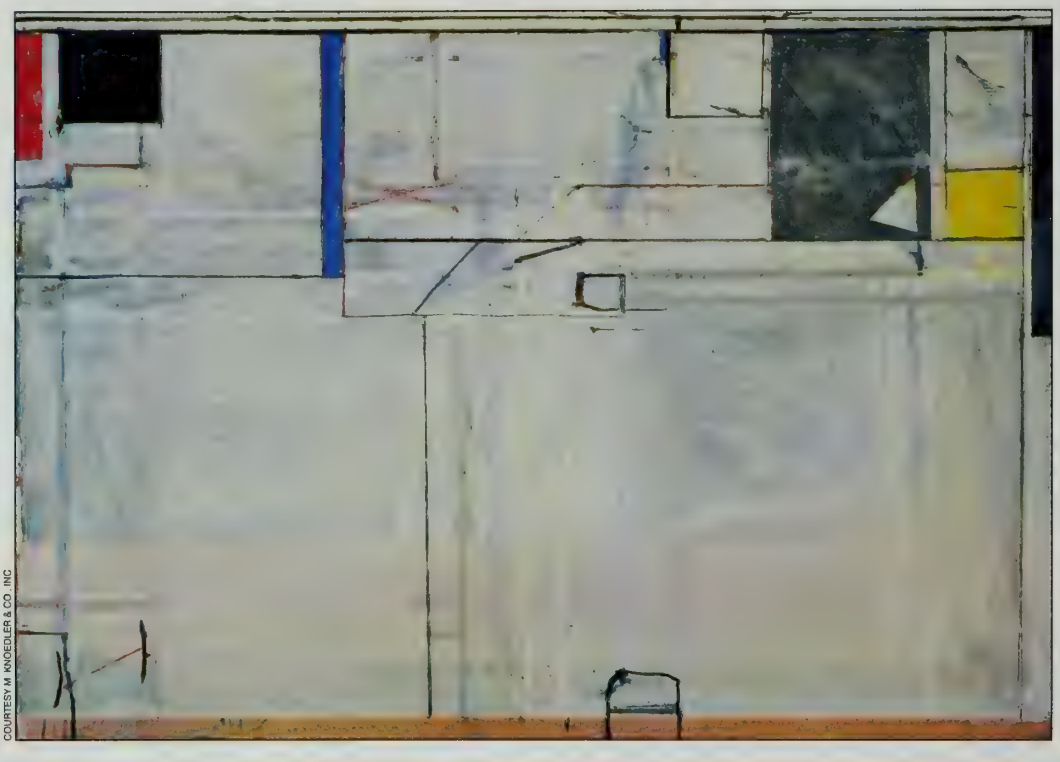
MARY E. NICHOLS



1980s

Richard Diebenkorn

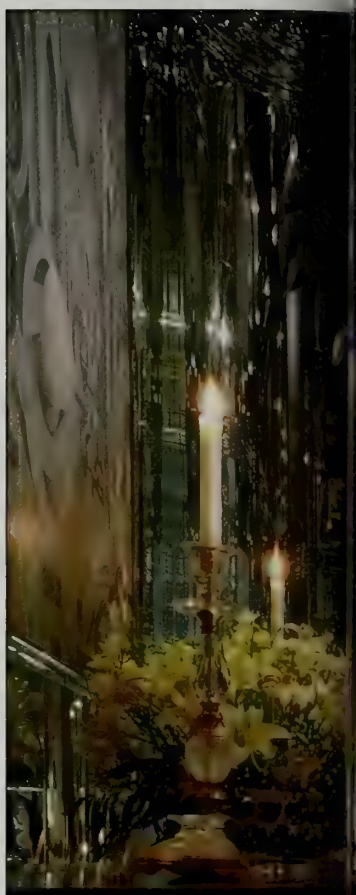
In 1967 the artist returned from figurative to abstract painting with his *Ocean Park* series, named for the area in Santa Monica, California, where his studio was located. Below: *Ocean Park #131*, 1985.



COURTESY M. KNOEDLER & CO., INC.

Valerian Rybar and Jean-François Daigre

Right: "The mirrored salon is my fantasy," said Daigre. The opulent room in his Paris house, which he and Rybar based on Versailles's Hall of Mirrors, had curved mirrors at the corners to control reflections.



JAIME ARDILES-ARCE

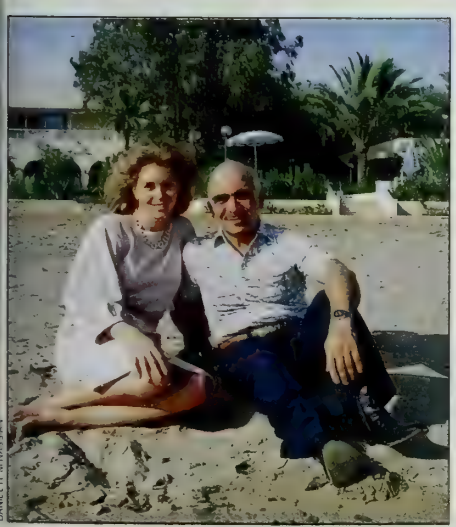


STEVEN BROOKE

Hugh Newell Jacobsen

Left: "It was the first stone house I did. I was refining the forty-five-degree roof and tall chimneys, which announce hearth and home. Modern architecture dates like sliced bread, but this house still holds up."





King and Queen of Jordan

Left: "There are no great distances here," said King Hussein. The grounds of the beach house he and Queen Noor went to on the Gulf of Aqaba end at the border with Israel. "Security is a state of mind."

Valentino

Right: "If I hadn't become a couturier, I'd have been an interior designer," said Valentino, who worked with Renzo Mongiardino on his Rome villa. "I've always been obsessed by beau[illegible] forms."



1980s



Ricardo Legorreta

For Georgiana and Ricardo Montalbán's Los Angeles house, the Mexican architect brought together "walls, water and earth colors, the three elements from Mexican culture." It was his first residential project in the United States.



Juan Pablo Molyneux

"It was a small space, but we needed a grand entrance, so I put in a marble floor, *faux-marbre* columns, dark mirrors," Molyneux says of a New York apartment. "I think it's still serene for the 1990s and consistent with what I'm doing now."

1990s

REIMAGINING THE THEMES OF THE CENTURY WITH AN EYE TOWARD THE NEW MILLENNIUM

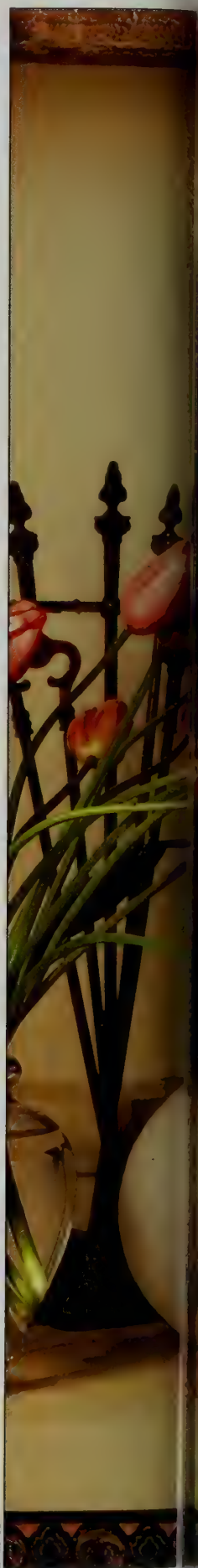


DURSTON SAYLOR

In the nineties everyone, it seemed, was a celebrity. Architects and designers had been moving in that direction for a while—not the least of the effects of the growing public interest in design was the extent to which names that had once been known primarily within the design world, such as Philip Johnson, Frank Gehry, Richard Meier and Rem Koolhaas, became almost household words in the nineties. It didn't hurt that the Swid Powell company had begun producing plates, picture frames and other objects by such architects as Charles Gwathmey, Robert A. M. Stern, Michael Graves and Stanley Tigerman a few years before, making all of these architects better known, or that Stern designed sheets and Graves even designed a shopping bag for Bloomingdale's. All of American culture was increasingly focusing on celebrity, and architects realized that they too could become brand names.

It may have been no accident, then, that the nineties were also marked by a huge jump in the level of sophisti-

continued on page 471



JIM MCHUGH

CAMPION A. PLATT

"Context directs whatever I do," says the architect and interior designer. "My work is contemporary; I like to reinterpret nature in a modern language." ABOVE: "Subtle Asian influences inspired the details of this Manhattan skyscraper apartment."

WINONA RYDER

RIGHT: "A lot of my generation thinks it's politically incorrect to like beautiful things," says Ryder. "Working on *The Age of Innocence* spoiled me, because everything I looked at was a work of art." She relaxes in her 1920s Beverly Hills house.



1990s

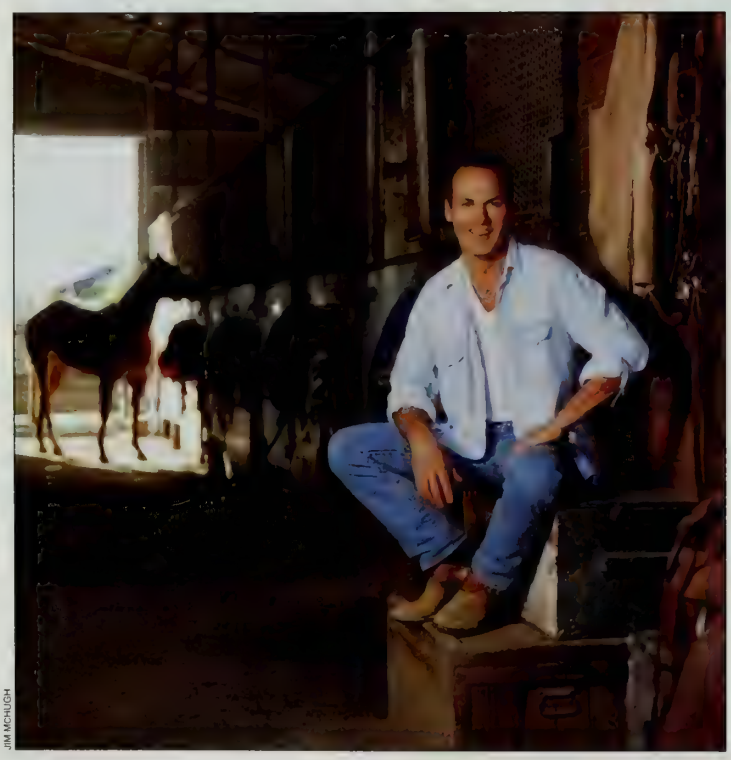
Jed Johnson

For Johnson (below left), detail was everything—"even where there seems to *be* no detail." RIGHT: Art Déco furniture joins a 1920s carpet in a Manhattan living room.

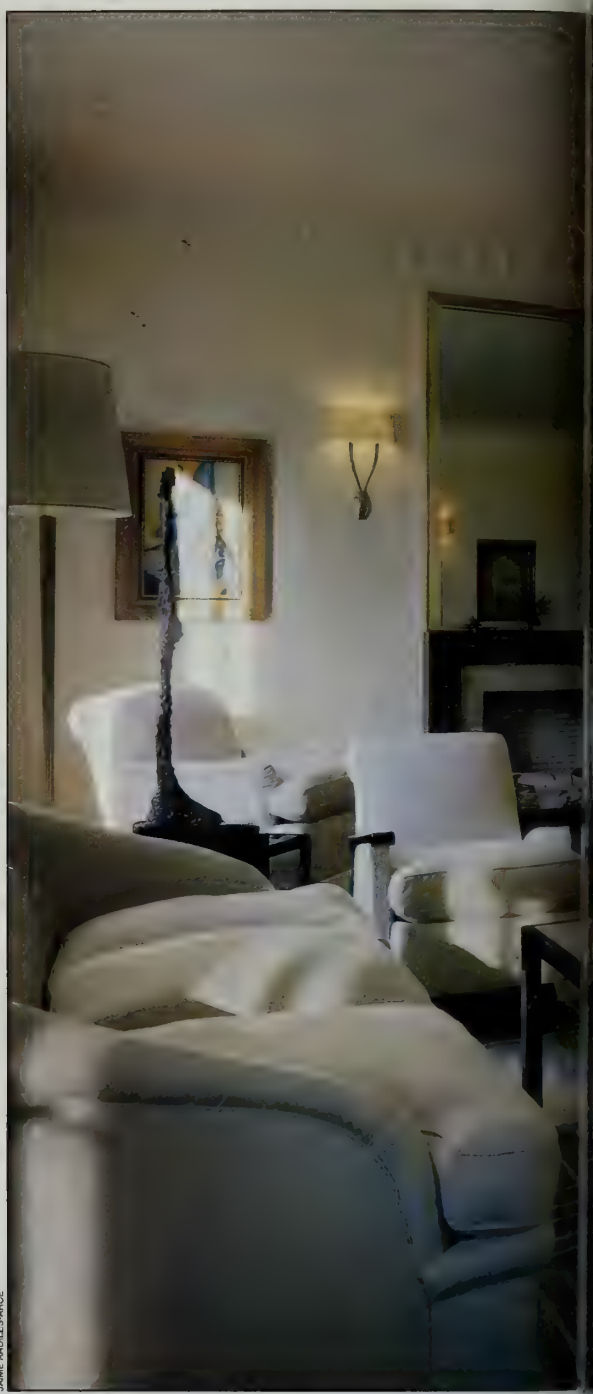


GEORGE OBREMSKI

"One of the most unique things about him and his interior designs was that he was self-taught," architect Alan Wanzenberg, his longtime collaborator, says of Jed Johnson (1948–1996). "He worked intuitively, and he could just see the linkages between things. He was well versed in different periods and styles and had tremendous discretion. In this era where anything goes, in this time of obviousness and no boundaries, he knew how to combine art, antiques and design in a cohesive, elegant way, yet he did it without bowing to rigid styles. He was an iconoclast and a risk taker. But in an understated way."



JIM MCHUGH



JAIME ARDILES-ARCE

Michael Keaton

ABOVE: "I didn't want a nouveau cowboy house—I wanted a place with its own personality," the actor says of his getaway on a 1,000-acre working cattle ranch in the West. "It's like putting up the ultimate shack in the woods."

Rem Koolhaas

RIGHT: "Architecture limits and exhausts possibilities, while urbanism generates potentials," says the Dutch architect, who prefers to think of himself as a planner. He designed a residence near Bordeaux, France, with a floating concrete upper level.



TODD EBERLE

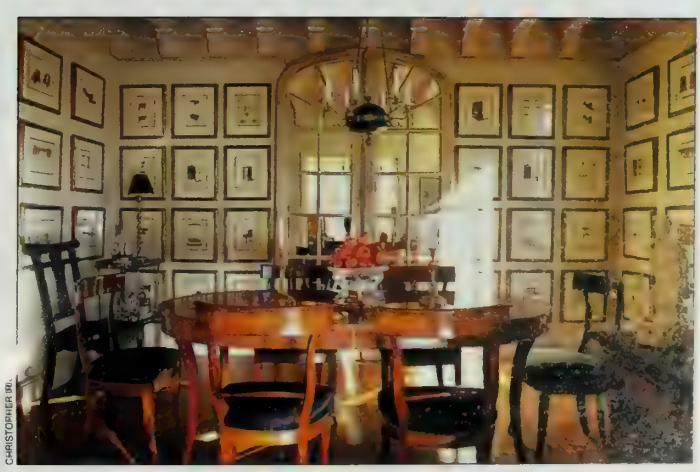
Arquitectonica

Below Left: "Our work has always been about experimentation with form and scale," says architect Bernardo Fort-Brescia. A gabled truss supported by tree-trunk piers articulates a Rhode Island retreat, his contemporary version of a stone cottage.

Paul Vincent Wiseman

"Styles vary widely from client to client, but the attention I pay to the architecture and the details is the same," says the designer. "Detail is everything." Below: English engravings line the walls of his San Francisco dining room.





CHRISTOPHER IRI...



Sills Huniford

"Our work is about antique classicism done in a modern way," says Stephen Sills, who designed a Manhattan apartment with his partner, James Huniford. "We like touches of antiquity in a contemporary setting." A Jean-Michel Frank daybed and benches are in the living room.

NAMES THAT HAD ONCE BEEN KNOWN PRIMARILY WITHIN THE DESIGN WORLD BECAME ALMOST HOUSEHOLD WORDS.

Terry Hunziker

RIGHT: "My own Seattle loft is sparer than what I'd normally do for a client, but the attention to architectural space and furniture design is a concern in every project I do," says Hunziker. Russian chairs circle the dining table he made from oak and steel.



DOMINIQUE VORHILON



MARY E. NICHOLS



Jennifer Bartlett

ABOVE: "My paintings are not monumental objects," says the artist. "In working on this house, I got to experiment around with a giant idea. It removed the need to it elsewhere." Her Manhattan dining room features *Small Boats, Houses*, 1987, and Josef Hoffmann chairs.

1990s



BILLY CUNNINGHAM

Michael Rotondi

BELOW: "Our client wanted a traditional house that didn't look traditional," Rotondi, of the Los Angeles firm RoTo Architects, says of his first house on the East Coast. The New Jersey structure is an L-shaped mass of stucco-clad volumes.

Thomas Fleming

RIGHT: "I like cleaner backgrounds—plain cornice moldings and furniture heading toward country," notes the designer. Of the living room of a 1840s New York City town house he says, "Good old chintz. It keeps the room from being too formal."



JEFF GOLDBERG/ESTO



DANIEL AUBRY

Clodagh

"Every project is about light and warmth," says the designer. "Although we use materials from all over the world, they must be environmentally sound. That's the future." LEFT: Jean-Michel Frank sofas anchor a Manhattan living room.

Mica Ertegun

Above: "We have a particular style that I convey in my Manhattan town house as well as in designs for clients," says Ertegun, who began MAC II with Chessy Raynor. "It's an uncluttered look, a background that enhances favorite objects."

Geoffrey Bradfield

Below: "My flat reflects the things I've done during my entire professional life," the New York interior designer observes. His signature classic modernism invigorates his apartment in Manhattan's Sherry-Netherland hotel.





DURSTON SAYLOR

Nina Campbell

"I try to make an interior relaxing," says Campbell. "It's especially critical for clients to feel at ease when they own important art and antiques. I begin with the collections." Above: She designed a New York living room around a Bessarabian rug.

1990s

Seth Stein

"A quality of simplicity and calm, and the play of natural light to show the texture of the materials, informs everything I do," explains the architect. "People tell me it looks like California," he says of his family's London house.



Aldo Rossi

The architect's design for Allessandra and Stefano Alessi's villa on Lago Maggiore incorporated the Romantic-style vernacular of the northern Italian lake region, a first in his work. Octagonal columns support three balconies.



"I have always claimed that places are stronger than people, the fixed scene stronger than the transitory succession of events," said Italian architect Aldo Rossi (1931–1997), who was the recipient of the Pritzker Architecture Prize in 1990. "This is the theoretical basis not of my architecture but of architecture itself. I try to make mine timeless and in an honest way, in the manner of the stonemasons who built the cathedrals and bridges."

Rossi, who first gained recognition for his treatises on urbanism, encouraged other architects to also embrace the past and the common vernacular by thinking of the city as a field of memory writ in stone, to look at everything from ancient buildings to farms. His unassuming structures, which incorporated universal forms that a child would pick from a toy box, were built globally. He once observed, "Like others, I am working around the world. This is a sign of a new architecture. It is as if all the diverse cultures make up my architecture: a whole, a unity that recomposes the fragments of things that had been lost."

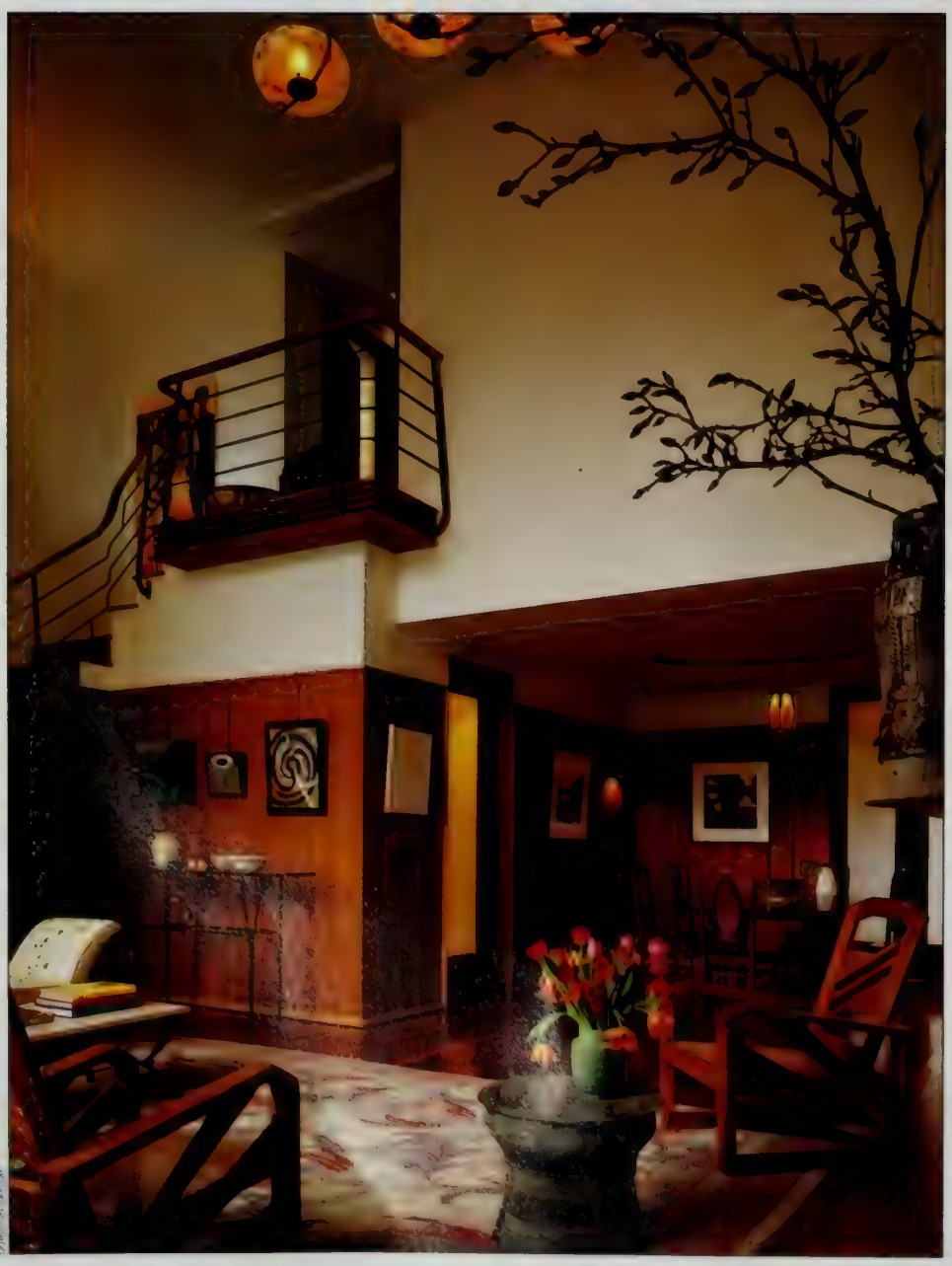


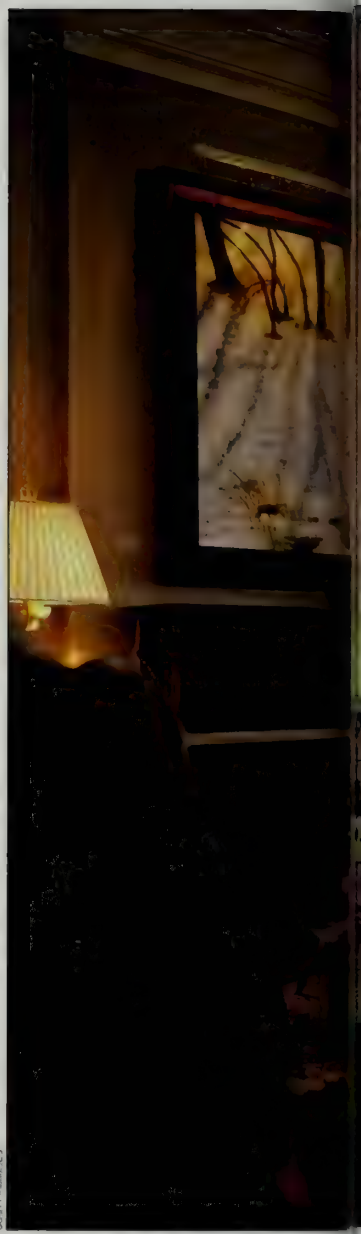
Robert Redford

Left: "Sundance is a mixture of old and new, lush and spare, sophisticated and primitive—like art itself," the actor and director says of his Utah ski resort and artistic community. "I like extremes."

1100 Architect

"We're rethinking what modern can be," says David Piscuskas, who designs with his partner, Juergen Riehm. "Space should be warm." Below: Paneling "satisfies the scale" of a Manhattan living room.





M (Group)

Above: "We wanted the furniture architectural and the colors restrained," Carey Maloney says of a living room in a 19th-century New York town house he renovated with his partner, Hermes Mallea.

Richard Meier

Opposite Left: "This was a unique project for me; it's really a residential gallery," he says of a Dallas house. "The client's art collection influenced how it should be built." White panels define a façade.

Barbara Barry

Opposite Right: "The vibe is 'spare but not bare,'" Barry says of an apartment for which she designed the interiors and some furniture. "It has the mood of the thirties, but it also feels right for New York."







JAIME ARDILES-ARCE

1990s



Linda Garland

"I'm still doing design, but only in relation to bamboo," notes Garland, whose property on Bali is a center for studying bamboo as an alternative to endangered woods. Opposite: A pavilion offers sunset views. "The siting of the house is the art."

David Bowie

Right: "I think Mustique is Duchampian—it will always provide an endless source of delight," says the rock icon. He shares his island compound of Japanese/Scandinavian pavilions designed by architect Arne Hasselqvist with his wife, Iman.



DERRY MOORE

Javier Barba

Below: "My architecture, which is more stimulated by feeling than by theory, is not so much a style as it is an approach," explains Barba, who describes his projects as rising from the landscape. Of a Minorca house he says, "I wanted it to be invisible."



LLUIS CASALS

Mario Botta

Below: "I used its severe form as a shoulder against the terrain," the architect says of a Swiss house. "In my designs, I make negative spaces by excavating elements." He adds, "The thrust of the horizontal hits the vertical, setting it in sculptural play."



MARCO D'ANNA/COURTESY STUDIO MARIO BOTTA

Katharine Graham

Below: "My house has seen change and has gone through many incarnations overs the years," the *Washington Post* legend says of her Georgetown residence, which has a Nancy Pierrepont–designed living room. "It's grown up, just as I have."



DERRY MOORE



DURSTON SAYLOR

Stephen Shadley

Above: "Although it has a definite thirties tone, it's the most contemporary thing I've ever done," the interior designer says of a Manhattan high-rise apartment. "I filled it with a lot of different textures."

Shope Reno Wharton

Below: "A sense of permanence is the thread connecting all our projects," says architect Bernard Mapes Wharton, whose firm built Twynn River Farms in New Jersey. "Our designs must hold up over time."



Victoria Hagan

Opposite: "I use a subtle, modern palette and mix furniture periods and styles to keep a room from being dated," says the designer. A four-poster accentuates the high ceilings in a Manhattan bedroom.

Martin Scorsese

Right: "A part of me loves a kind of Japanese minimalism—I need an uncluttered room to think in," explains film director Martin Scorsese, who lives in a circa 1860 Manhattan town house.



1990s

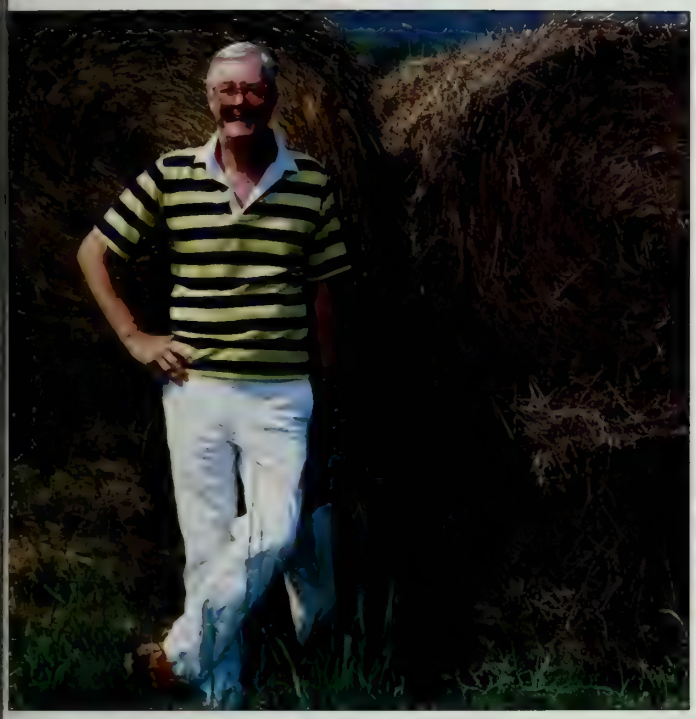


Thad Hayes

"I like to take historical references and use them in a contemporary way," says Hayes. "In this Park Avenue library, for example, I designed a wood mantel whose cut form was inspired by a Frank Lloyd Wright house. The inset clock is a bow to tradition."

Daniel Patrick Moynihan

Below: The senator and his wife, Elizabeth, spend weekends and summers at Derrymore, their farm in New York State. "Liz is constantly finding four-leaf clovers here. Derrymore is a lucky place to be."



King and Queen of Spain

Below: King Juan Carlos and Queen Sofia pause in the gardens at Palacio de la Zarzuela, their official residence northwest of Madrid. The house was built in 1634 as a hunting lodge.



DERRY MOORE



JACQUE ROTHSCHILD

Jacob Rothschild

Above: "Nature is so much more beautiful than anything one can do by hand," says Lord Rothschild, who asked Javier Barba to design his summer pavilion and pool on idyllic Corfu. "He has created an Arcadia."



DANIEL M. BENISSIAN

Luciano Pavarotti

Above: "I still feel like I did when I was taking my first singing lessons at age twenty-one. I haven't changed, mentally or philosophically," says the tenor. When not giving concerts, he repairs to his house in Modena.



Madonna

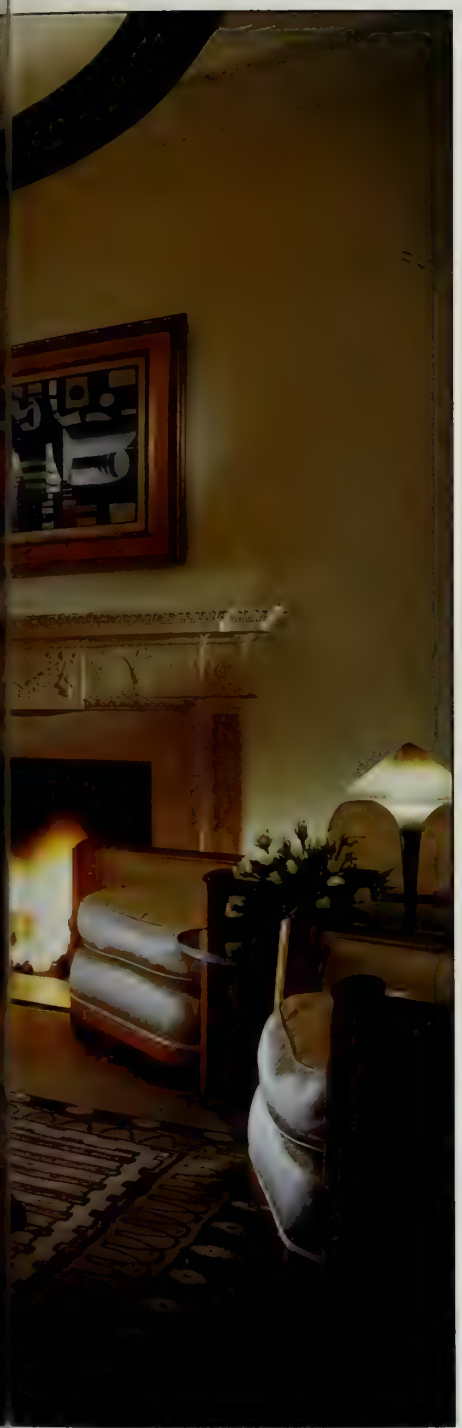
Above: "Subdued elegance" is how Christopher G. Ciccone characterizes the Art Déco setting he conceived for his sister's Manhattan apartment. He designed the bed and the ceiling light fixture after pieces by Printz.



Donna Karan

Right: "I'm a beach person," says the fashion designer, who sees her creations as "comfortable, functional, yet chic and sexy too." She reclines in the East Hampton, New York, house that she redesigned with her husband, Stephan Weiss.





Anjelica Huston

Opposite Right: "Creating a house is like making a portrait or a sculpture—you reflect the person," says artist Robert Graham, who designed a Venice, California, house for his wife, actress Anjelica Huston.

Naomi Leff

"I'm difficult to pin down stylistically, but whatever idiom I'm working in tends to be handled in a clean way," says the designer. Right: Art Déco furnishings and *anegré* paneling play up the 1930s ocean-liner quality of a Manhattan living area.

Annabelle Selldorf

"I prefer to create an unconscious comfort," says the architect. "My design is about clean and clear space." Right: "The idea of making the darkest room the lightest prompted the lit glass ceiling" in the entrance gallery of a Fifth Avenue apartment.



DURSTON SAYLOR

Karin Blake

"What I most like are simple lines and an uncluttered background that show off folk art and antiques at their best," says the designer, known for her country interiors. Below: Folk art fills the skylighted living area of a Malibu house.



JOHN VAUGHAN



SCOTT FRANCES

1990s



Marc Appleton

Left: "While it was an exercise in a contemporary style, the solution turned out to be very romantic," the architect says of the two-structure residence he built in the Santa Monica Mountains. "We use regional precedents as our guides."

THE FINEST WORK HAD A SELF-ASSURED AIR AND LOOKED AS IF IT HAD BEEN DESIGNED WITH FRESH EYES.



SIMON BROWN



JOHN VAUGHAN

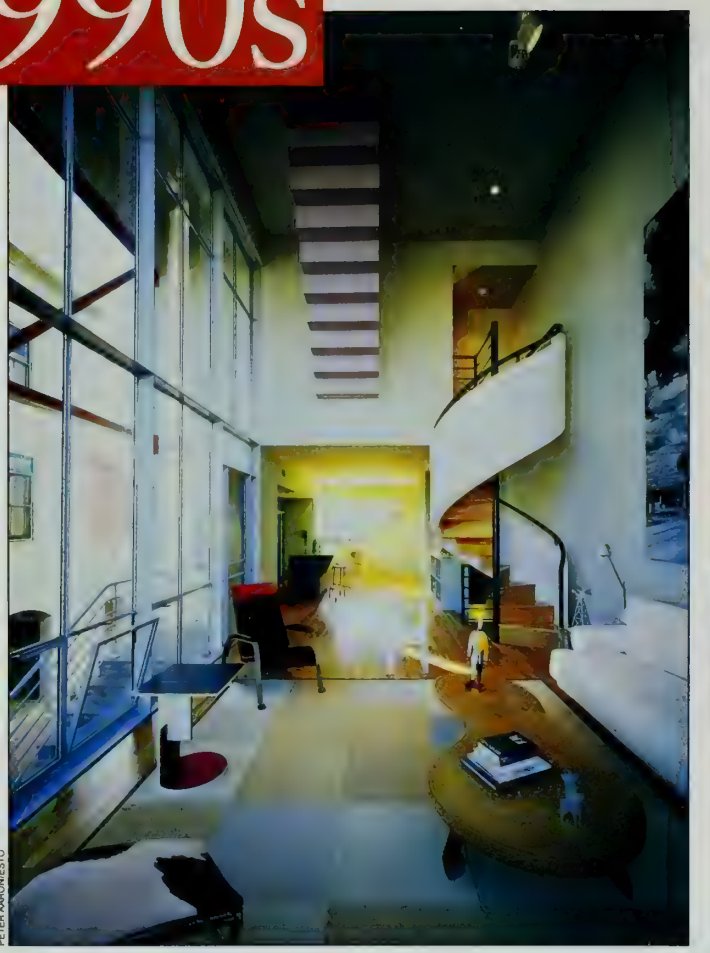
Sting and Trudie Styler

Above: Musician Sting and his wife, Trudie Styler, worked with Alain Mertens to turn an English manor house into their main residence—complete with a recording studio. "My music happens here."

Clint Eastwood

Left: "I had always loved the place, and they were going to flatten it. I thought it should be preserved," the actor and director says of the historic Mission Ranch in Carmel, California, which he restored. He sits on the porch of the 1850s [illegible]

1990s



PETER AARON/ESTO

Alexander Gorlin

Left: "I thought Seaside needed something more modern," the architect says of his cube-within-a-cube Le Corbusier–inspired house in Florida. "I wanted to be as radical as I could be." Dramatic stair forms energize the open-plan living room.



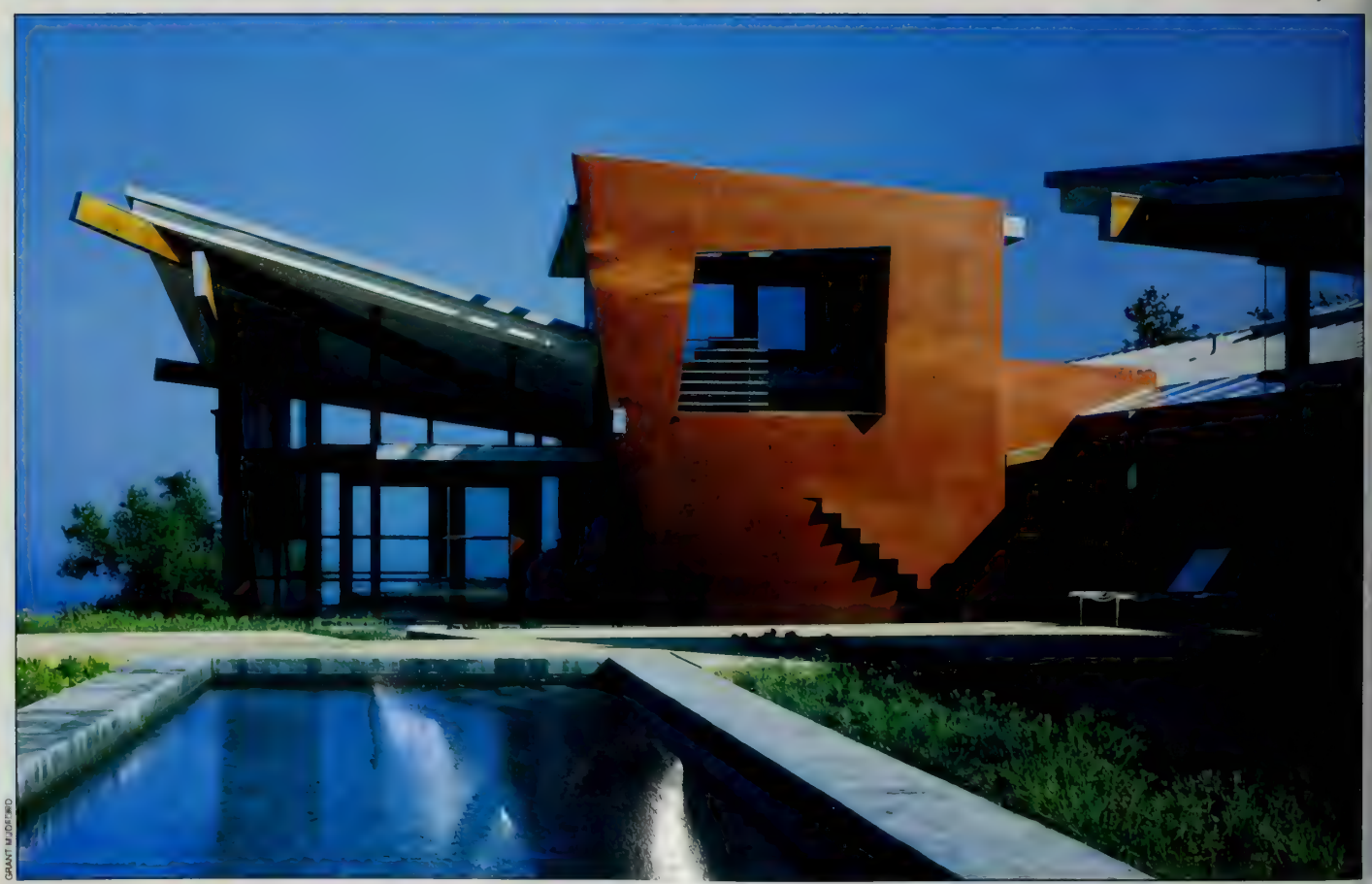
MARY E. NICHOLS

Steven Ehrlich

Above: "It embodies the syncretism of site and sensitivity by fusing technically advanced solutions that open up to the natural landscape," the architect says of a Los Angeles house, whose design shows Japanese and modernist influences.

Frank Israel

"Architecture should speak to the moment and take risks," said Israel. "My work is real and out there." Below: The detailing on the exterior stucco master bedroom wall of a Malibu house is his expression of the interior stair.



GRANT MUDFORD



Harry Schnaper

"An architectural background that makes sense is my primary concern," says the designer. "I like to rip things apart, then reconfigure them." In a Manhattan dining area, he stacked photographs and mirrors to "as in the back room of a gallery."

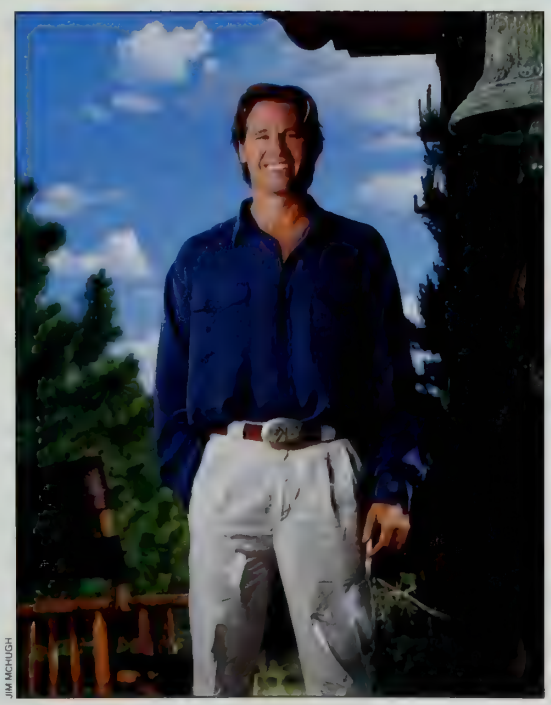
1990s

Richard Rogers

"This house shows the particular influence [Charles and Ray] Eames's application of color had on me," the modernist architect says of the London residence he remodeled for his family. Below: A linear motif informs the master bedroom.



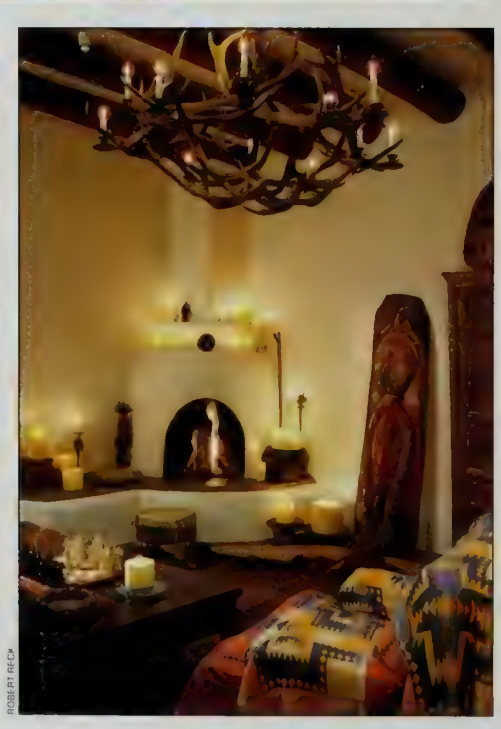
RICHARD BRYANT/ARCAID



JIM MCHUGH

Val Kilmer

Above: "To have a chance of doing anything unique, you have to know who you are," says the actor, at his Tesuque, New Mexico, house. "You should live where you're most yourself." Above Right: A kiva-style fireplace overlooks the living room.



ROBERT RECH

Thomas Pheasant

"An architecture and a simplicity that bridges the past and the present is my focus, whether it's a residence I'm decorating or a piece of furniture I'm designing," says Pheasant. Right: A "calm sophistication" permeates a bedroom in Virginia.



BRUCE KATZ


REMBRANDT

2000



SCOTT FRANCES



The dual themes of traditionalism and modernism have run throughout the twentieth century, a dynamic dialogue that will continue into the new millennium. Whether presenting the classicism of Mario Buatta (above left) or the innovation of Rem Koolhaas (above right), Architectural Digest *remains committed to documenting the best projects from the rich spectrum of styles that spans these aesthetic poles.*



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continued from page 282

none of these buildings possessed the frisson of the cutting edge, they more than made up for it in grandeur of conception and lavish, impeccably wrought detailing. This was architecture made for visual effect and social position, not as an intellectual idea, and it seemed, right then, to be exactly what America wanted.

More was happening in Europe, at least in terms of purely artistic development. In Italy, the Futurists, the most radical of all modernist architects, proclaimed that the machine was all that

In America, the decade gave birth to spectacular traditional houses.

mattered; traditional architecture and design was too much a thing of the past, even stripped free of ornament, as Adolf Loos would have it. Antonio Sant'Elia, the most articulate of the Futurists, wrote in 1914 that "just as the ancients drew their inspiration from the natural world, so we must find our inspiration in the new mechanical world," and he proclaimed the new aesthetic to be one of "giant locomotives, spiral tunnels, ironclads, torpedo boats, and racing cars."

It was a romantic vision, and now it seems almost quaint—the Futurists had none of the impact on architecture and design that the Cubists did in art, and their passions are largely forgotten today. More lasting, surely, were ideas forming in Germany, which was ahead of the world in the sophistication, not to mention the enthusiasm, of its adoption of modern design. Peter Behrens, one of the earliest modernist architects, had managed to become design consultant to AEG, the German electrical company—which would be more or less the same as General Electric's hiring Frank Lloyd Wright. Behrens produced one of the great buildings of the century, the AEG turbine factory in Berlin, but he earned his place in history just as much for hiring three young assistants: Walter Gropius, Mies van der Rohe and Le Corbusier. He eventually sent them on their way, and in so doing set the stage for what within a few years would become the Bauhaus. □

continued from page 297

rope seemed only to go faster and faster, bringing forth more and more at every moment. The sensuous, weighty, richly decorated modernism of Vienna and Brussels giving way to something light, tensile, thin and tight: an architecture of surfaces, of reflections, more brittle than before, but somehow tougher, harder, too. The most lasting achievement of the decade, surely, was Art Déco, whose lively, energetic geometries and sleek forms combined romance with modernism and moved relatively quickly into the mainstream. By the end of the decade, apartment lobbies in New York, not to mention film sets in Hollywood, had made Art Déco the first avant-garde style to become truly chic.

Walter Gropius's 1926 Bauhaus at Dessau, Germany—the permanent home of the academy of fine arts, crafts, industrial design and architecture, taught within a consistent modernist aesthetic—thought relatively little of Art Déco, which it disdained as too popular, too conservative, too self-indulgent. And there the lines were drawn—Art Déco modernism as easy-listening, or the harder, colder, it's-good-for-you modernism of the Bauhaus? The Bauhaus building was itself a

The most lasting achievement of the decade, surely, was Art Déco.

powerful statement of the institution's principles. Streamlined, glass-enclosed, an abstract composition of masses, Gropius's complex embodied the belief in a new world of design that the Bauhaus was conceived to bring about. The most ardent modernists of the twenties thought they could change the world: From the makers of socialist housing in the Netherlands and Vienna to the wealthy clients commissioning stark white houses on pilotis from Le Corbusier in France, they believed that modern design had the power of revolution, and they dreamed in this decade that it would happen. □

continued from page 319

sponding to it for the rest of the century.

As for Mies, he had just completed two seminal works at the end of the last decade, the Tugendhat House in Brno, Czechoslovakia, and the Barcelona pavilion, for the international exposition in Spain. The acclaim for these projects would carry him through the thirties, sustaining him as he assumed directorship of the Bauhaus. There, he and others struggled against the opposition of the Nazi regime, which denounced Bauhaus modernism—and all modernism, in fact—as decadent. Mies would eventually immigrate to the United States, where his reputation, and that of all the European modernists, was lifted by Philip Johnson and Henry Russell Hitchcock's epochal exhibition of 1932, "The International Style" at the Museum of Modern Art—a show that didn't merely document a movement but gave it an institution's seal of approval. Mies emerged from the exhibition with an invitation to take over the architecture department of the Armour Institute in Chicago (which was renamed the Illinois Institute of Technology) and with a commission to design a house in Jackson Hole, Wyoming, for Stanley Resor—a project that could have been his Fallingwater had it ever been realized.

But the decade did as much to contribute a sensibility as a set of masterpieces. In the United States, Art Déco became a style of streamlined, jazzy modernism that was entertaining to look at and energizing to experience. New York was its center, with Radio City Music Hall, the Rainbow Room and the Chrysler Building its cathedrals, and the apartment houses of the Grand Concourse and Central Park West its parish churches. A decade of unemployment and worldwide hunger symbolized by the lives Steinbeck portrayed in *The Grapes of Wrath* would also be remembered, paradoxically, as the epitome of style and finesse, the time when modernism became truly popular. Busby Berkeley, Fred Astaire and Cole Porter had much more to do with that than Le Corbusier, to be sure, but there is no question that the thirties represented the merging of two things that up to then had seemed like exact opposites: modernism and the allure of romance. □

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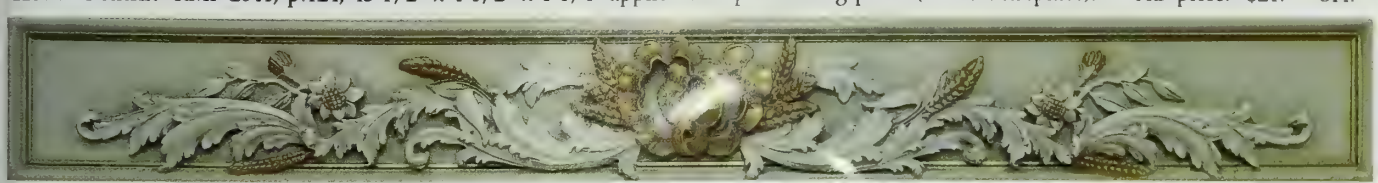
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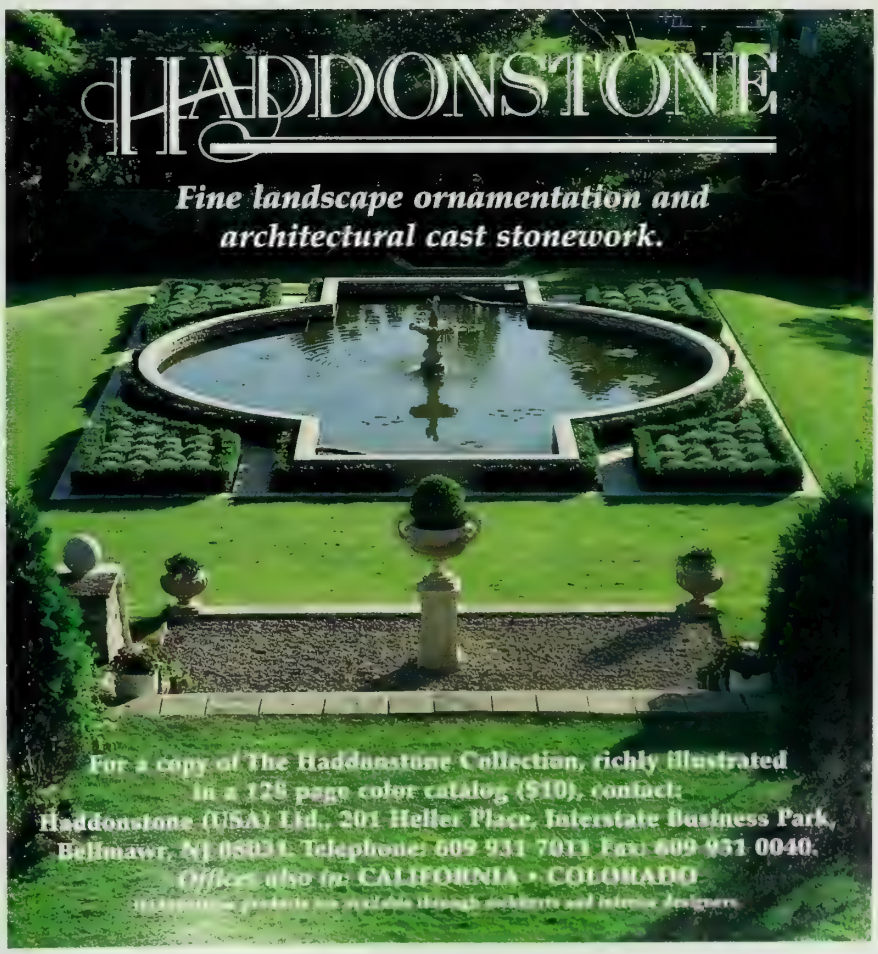
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new era: Elsie de Wolfe's French interiors, sparer than classic designs but not as striking as her work from the twenties and thirties, are a good example. Rooms were lightening, color was coming to the fore—but real postwar design had to wait until the fifties.

Still, it was clear by the end of the war that the Beaux Arts and what could be called the traditionalist approach to design, which had continued to play a major role through the thirties, had run out of steam. There would always be traditional interiors, and people would always build Colonial and Cape Cod and Spanish Mission houses—but when building resumed after the war, these styles suddenly seemed dated in a way that they hadn't just a few years before. Whether it was the desire to symbolize a new era, or the belief that modernism could be built simply and hence inexpensively, there was a sense that the mainstream had shifted.

The decade ended with the design of several important works that would not be finished until after 1950—Eero Saarinen's General Motors Technical Center outside of Detroit, a corporate campus in homage to Mies van der Rohe; Saarinen's huge arch beside the Mississippi in St. Louis, a monument to American expansion; Mies's own plan

The styles seemed dated in a way they hadn't just a few years before.

for the Illinois Institute of Technology in Chicago. Each of these is a reminder that many of the major achievements the next decade would take credit for had roots in the forties.

And then there was Philip Johnson's Glass House in New Canaan, Connecticut, finished just before the decade closed, symbolizing the incursions of the International Style into both high architectural culture and American suburbia. The Glass House—pure, classical, Miesian and yet very much Johnson's own—threw down the gauntlet for the next decade, announcing the ambitions of the new postwar world that the fifties would struggle to realize. □

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van and the young Frank Lloyd Wright, and in Europe, in the work of William Morris, Eugène Emmanuel Viollet-le-Duc, Henri Labrouste and Gustave Eiffel.

Still, the world *was* changing in 1900, and it was impossible not to feel it. The replication of historical style was rapidly losing the freshness and energy it had possessed through much of the nineteenth century. There was a sense of newness in the air—in Chicago, where skyscrapers by Sullivan, Burnham and Root and others were defining a whole new kind of urbanism; in Brussels and Paris, where the swirling forms of Art Nouveau, begun in the late nineteenth century as a movement in decorative arts, had moved wholesale into architecture and design, highlighted by the glorious work of Hector Guimard; in Barcelona, where Antoni Gaudí's extraordinary houses and apartment buildings seemed to combine Art Nouveau's lyricism with a highly personal, dazzling exoticism.

Gaudí was a thing unto himself, a brilliant comet who blazed through the sky, leaving his own trail, not creating a school. As with Frank Lloyd Wright in the United States, his greatest contribution would be his remarkable work itself, which others would imitate at their peril. Wright, who turned forty in 1907, would do some of his greatest work in this decade—the Unity Temple and the Larkin Building, the Robie House, the Willits House, all of which seemed to pare geometries down to the basics and then lift them up in a soaring combination of light and solid mass.

The crisp spareness that was to mark modernism later on was barely visible in 1900. It was hinted at in the magnificent, pristine forms of Charles Rennie Mackintosh in Scotland, an architect too little appreciated in his time, but most of the important interiors and works of architecture created in the early years of the twentieth century, including Gaudí's and Wright's, were much heavier. They were notable mainly for their sensuousness. Almost everything seemed to want to make you touch it. Gustav Stickley's rich oak furniture, Joseph Maria Olbrich's and Josef Hoffmann's Vienna Secessionist structures, Hoffmann's furniture, Edwin Lutyens's inventive variations on classicism, all seemed designed to celebrate geometric form and to awaken people from the stupor of academic design that had prevailed throughout much of the late nineteenth century.

In 1908 Adolf Loos wrote his famous essay "Ornament and Crime," equating architectural ornament with perversion. Although few were ready to take up his call, the die was cast. As Impressionism and Postimpressionism had pulled art away from academic painting, so did the work of the early modernist designers pull architecture away, straddling the past and the future but hinting at a much newer world still to come. □



1950s

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culture as the ultimate expression of the new postwar corporate style. Skidmore, Owings & Merrill produced such masterworks as the Lever House in New York; Mies van der Rohe and Philip Johnson designed the Seagram Building, also in New York—the greatest glass skyscraper of all—and of course there was the United Nations, setting a tone of light modernist authority at the beginning of the decade.

But there were signs, even as early as the mid-fifties, that this was leaving many unsatisfied. Mies van der Rohe's own world was rich and sensuous, but it could also be stern, and in any event it invited cheap imitations. As more and more of those flooded the cities, a reaction set in, first in the work of such architects as Edward Durell Stone and Minoru Yamasaki, who tried to make modernism softer and more decorative, and later in the work of Philip Johnson, who broke away from Mies and began a period of decorative classicism that was to stretch well into the sixties. Against all of this was the work of Eero Saarinen, an architect who, probably more than any other in the fifties, enjoyed both popular success and critical respect. His forms were highly sculptural, and while Saarinen claimed a certain rational origin for them, they were, in the end, picturesque.

But the legacy of the decade would be defined even more, in retrospect, by Saarinen's closest friend, the designer Charles Eames, who with his wife, Ray, produced not only numerous pieces of classic furniture but also a house that foreshadowed the high-tech work other architects would do a quarter century later—their Case Study House in Pacific Palisades, California. Their work celebrated mass production and modern methods, but it also connected to certain traditional themes. Most of their furniture was beautiful, and almost all of it was comfortable. The Eameses did not work alone, however—George Nelson was doing similar work of high quality, as were Saarinen himself and the sculptor Isamu Noguchi, whose ubiquitous paper lamps, as much as his sculpture, left a mark. In the Eameses, and in these other designers and architects, the promises of the new postwar world seemed actually to be coming true. □

1960s

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architectural style known as the New Brutalism—harsh concrete buildings that flaunted their hardness and muscularity. Paradoxically, sometimes the most hard-edged architecture of the sixties was tied directly to the tumultuous politics of the age. As the social responsibility of architects became a rallying point, plenty of Brutalist architecture was created in the name of public housing and community centers, with little acknowledgment by their architects that the severe physical forms they were creating often undercut the social mission that they sought. The cold concrete plaza became a far more common presence in American cities in the sixties than the inviting kind of garden Roche built for the Ford Foundation.

The sixties also celebrated different materials—New Brutalism's rough concrete was surely, as much as anything else, a reaction against the boredom of the glass-and-steel boxes of the fifties. New materials prevailed inside, too—the sixties was the decade of Lucite furniture and reflective Mylar, of supergraphics and color so intense it could leave the fifties looking like black and white.

In art, the next generation of Abstract Expressionists, led by Kenneth Noland and Morris Louis, held sway, but the Pop artists were rising rapidly—Andy Warhol's and Roy Lichtenstein's reputations took off into the stratosphere, as did those of Jasper Johns, Robert Rauschenberg, Ellsworth Kelly and Frank Stella. And as the decade saw the first chapters of the careers of numerous artists who by the century's end would be the masters of their era, so it marked the beginning for several of the most important architects of the second half of the century, including Robert Venturi, Charles Gwathmey, Charles Moore and Richard Meier.

All four of these architects designed houses that would soon become icons. Venturi's 1962 house for his mother in Chestnut Hill, Philadelphia, marks the symbolic beginning of the reaction against modernist simplicity that would eventually become known as postmodernism. Gwathmey's stark, geometric house for his parents in Amagansett, New York, completed in 1965, was the first of a whole generation of beach houses with slanted roofs and vertical cedar siding and vertically articulated space within. Moore's Sea Ranch in northern California, also finished in 1965, is an arrangement of shedlike structures turned into a composition with both the comfort of the familiar and the striking quality of abstract sculpture. Meier produced the 1967 Smith House in Connecticut and the 1969 Saltzman House in East Hampton, each of which took the heritage of Le Corbusier and reinterpreted it into a new and exquisite composition. Every one of those careers—not to mention those of Robert A. M. Stern, Michael Graves and Stanley Tigerman—would affect the following years profoundly. The sixties, if nothing else, was fertile ground, sowing seeds that future decades would reap. □

1970s

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decade in which modernism, having come to take over the corporate landscape, fell under attack. Robert Venturi's book *Complexity and Contradiction in Architecture*, which was published in 1966, gained a wider audience and real influence in the seventies, as Venturi and numerous other architects sought ways of incorporating into new work many of the traditional elements that modernists had spurned. Venturi and Denise Scott Brown, his wife and partner, designed several houses of particular note in the seventies, including an exquisite shingled house in Westchester that seemed at once a gentle cottage and a monumental tower of rural contemplation.

Robert A. M. Stern, Venturi's most ardent follower at the decade's start, shifted gradually through the seventies away from Venturi's complex and ironic mixes of old and new elements toward a more literal form of historicism. By the end of the decade Stern would be using his beloved Shingle Style domestic architecture from the turn of the century not as a loose inspiration but as a model for direct replication. And Michael Graves, who began his career as a modernist disciple of Le Corbusier, underwent what may have been the

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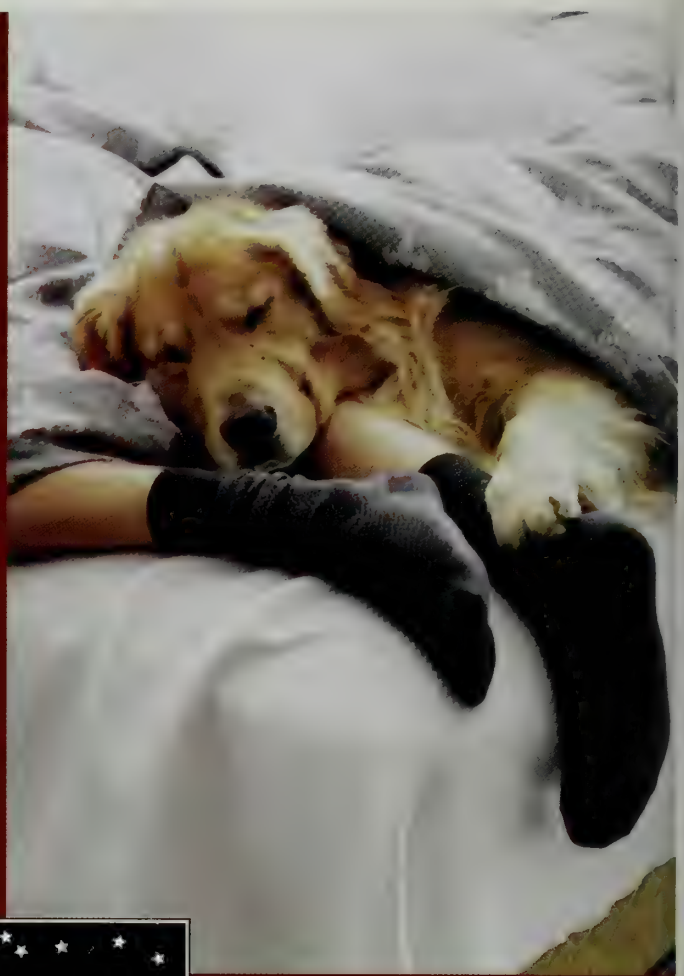
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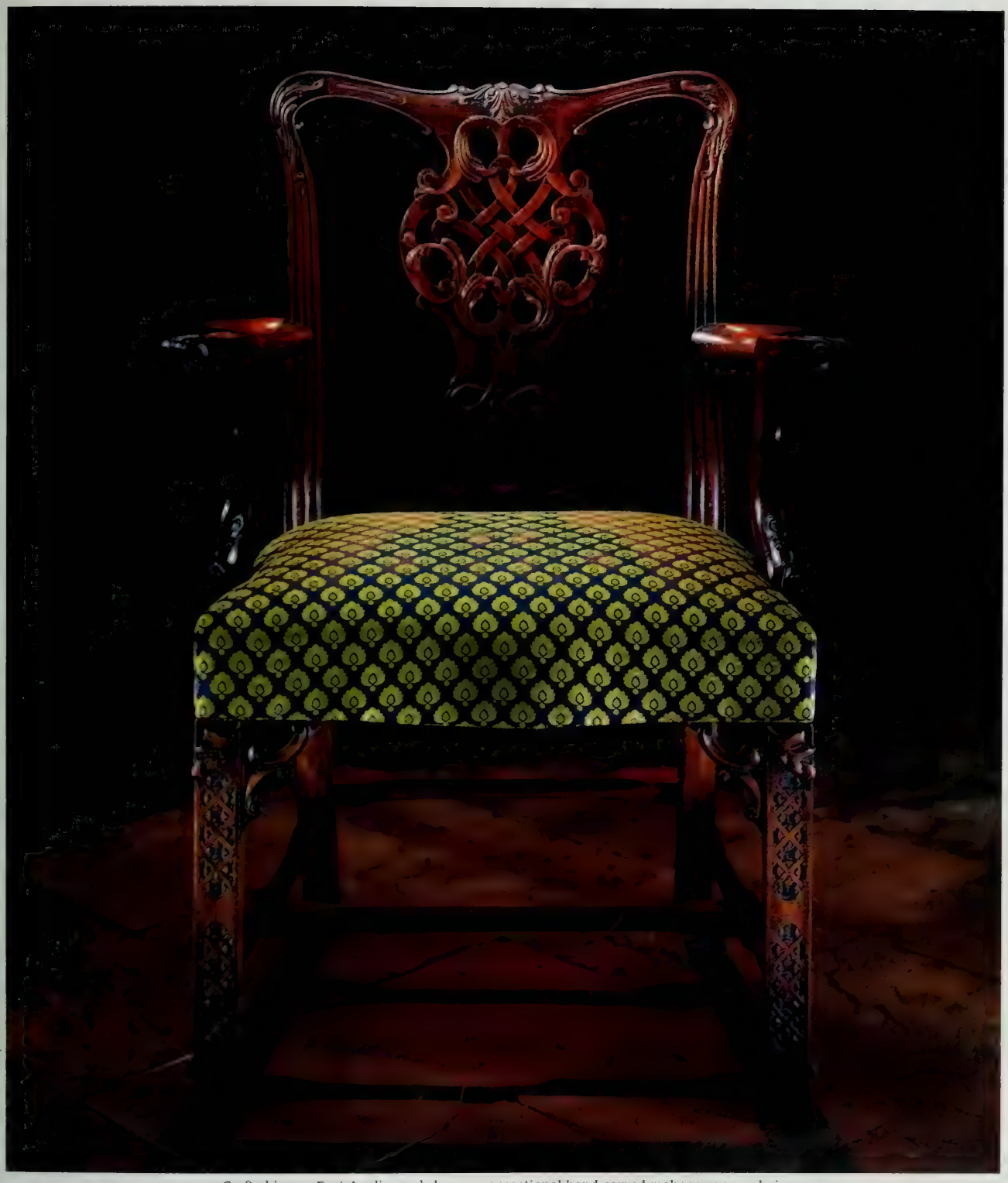


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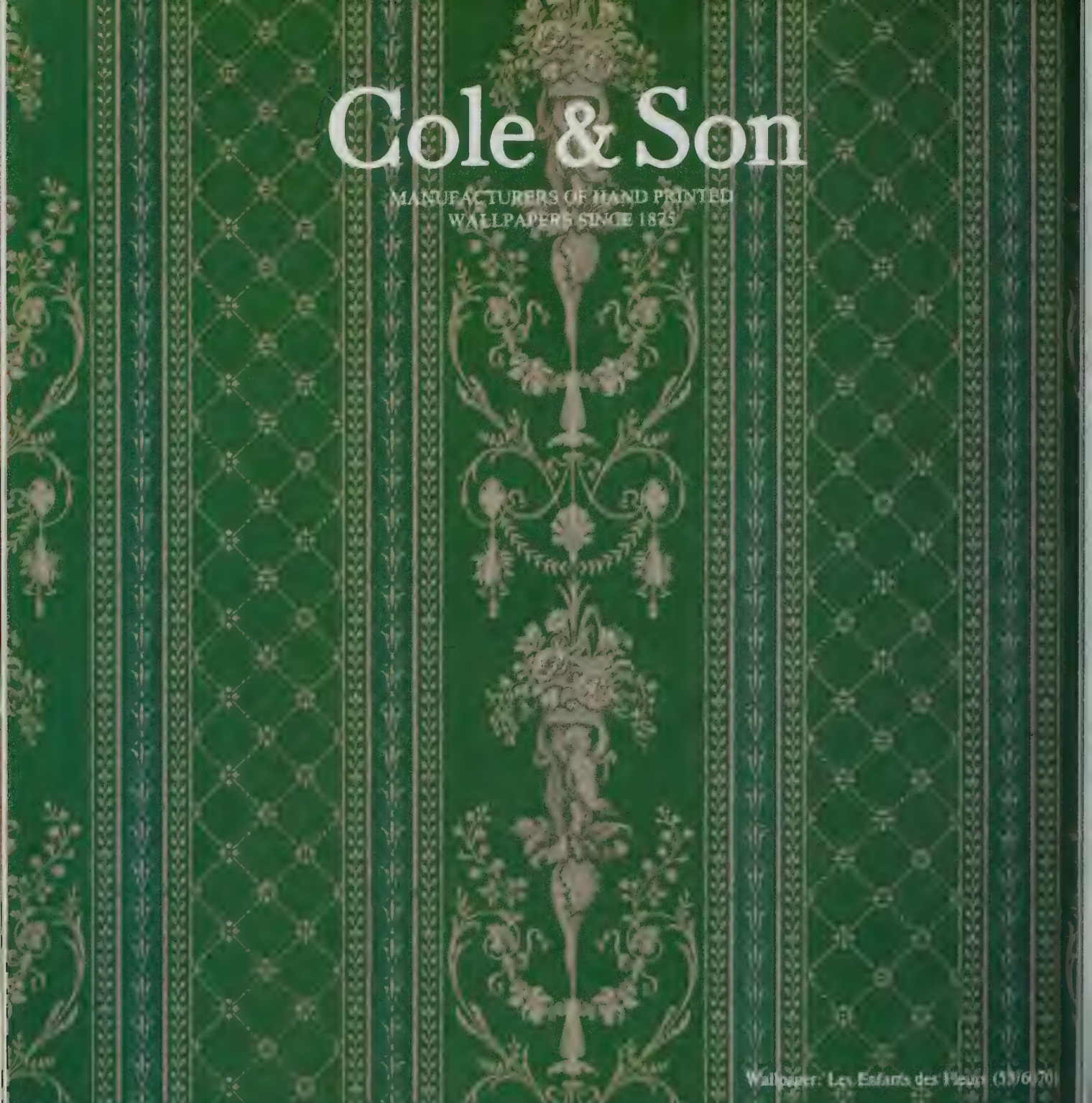
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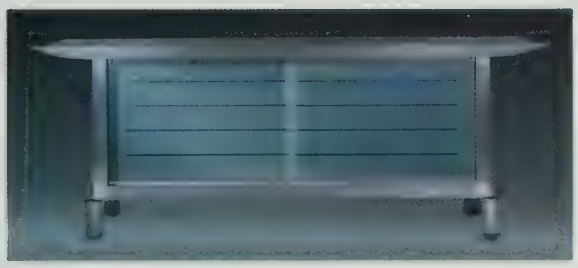


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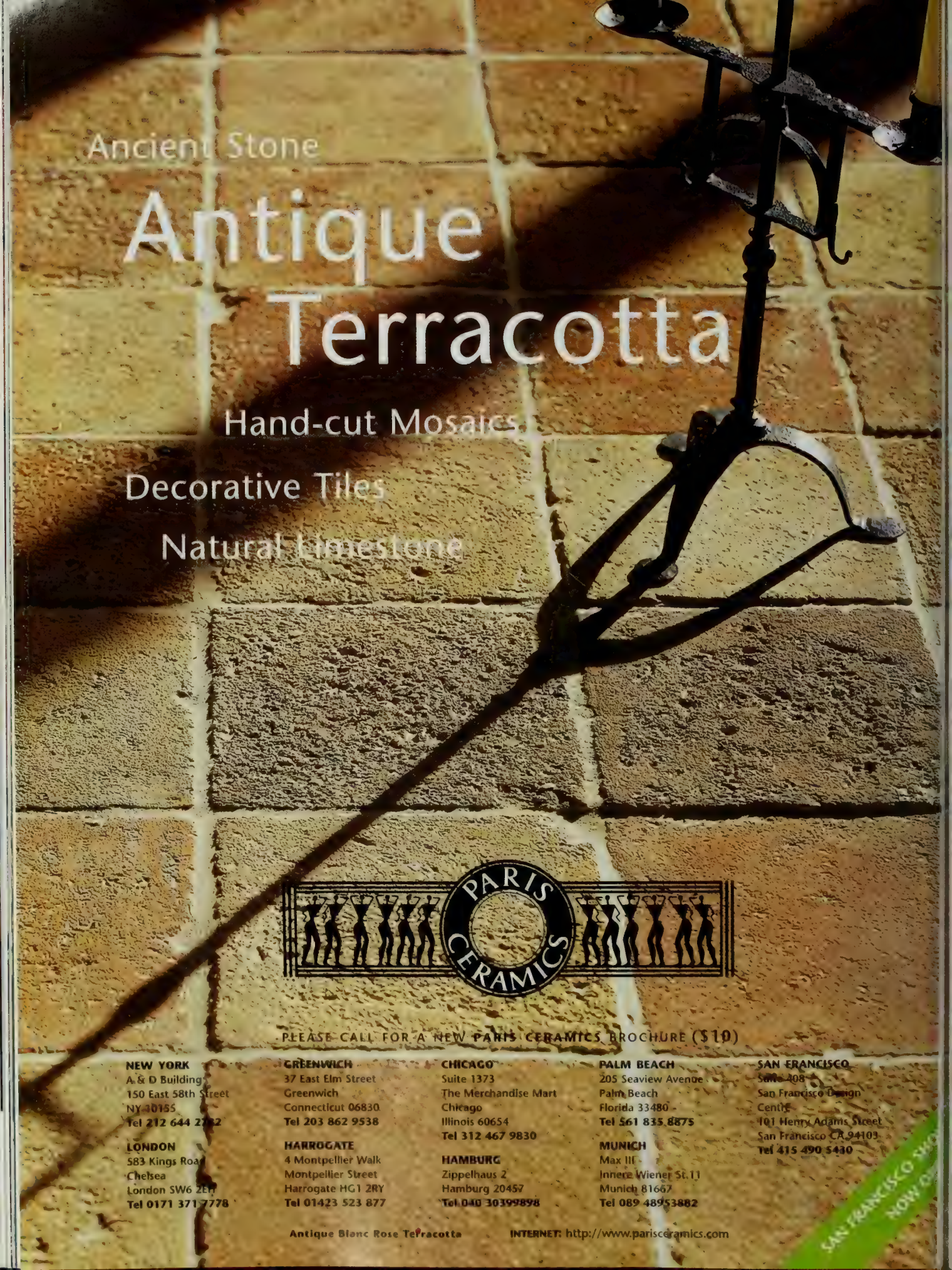


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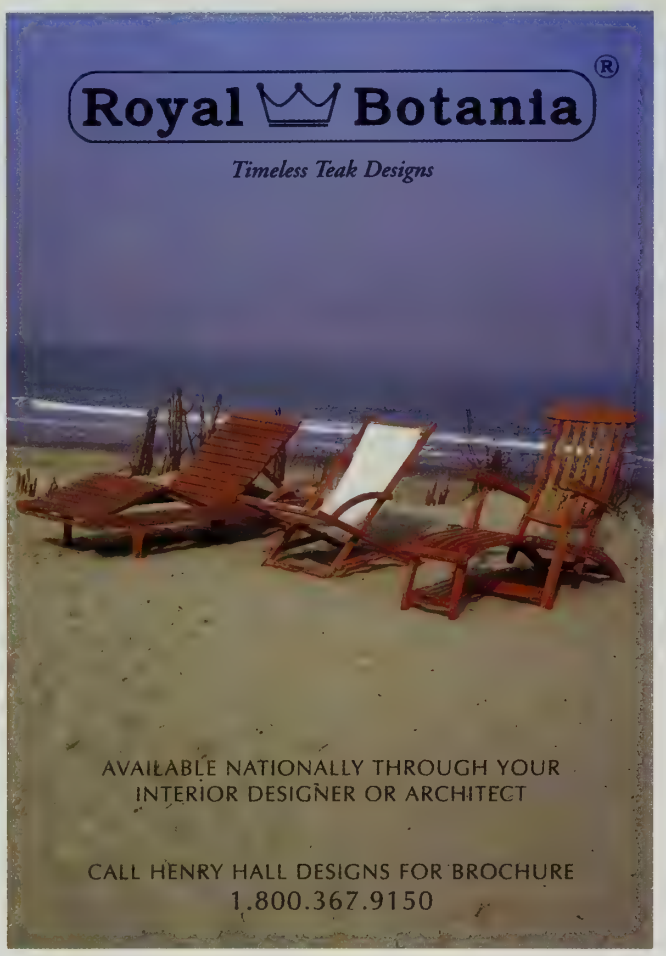
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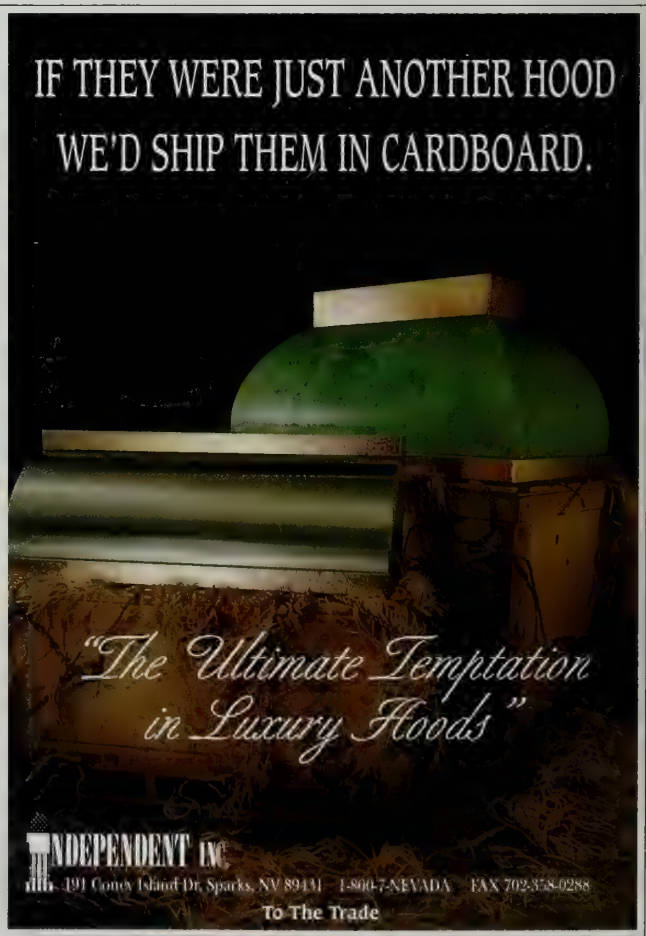
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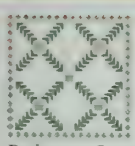
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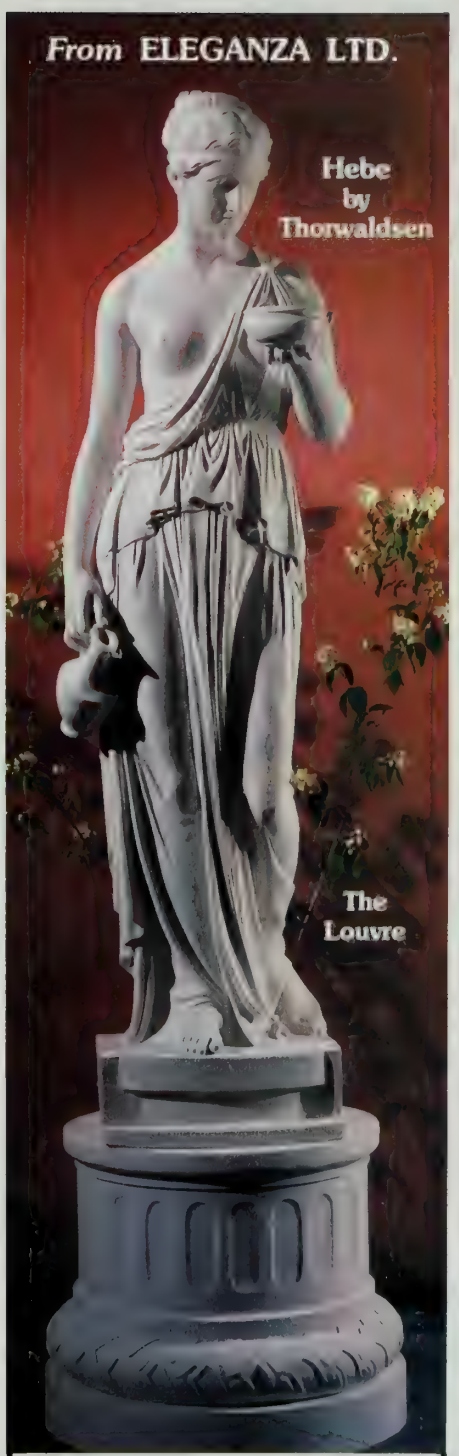
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decade's most famous conversion when he abruptly abandoned his earlier direction and began, instead, to evolve a highly personal style that mixed elements of classicism with those of Cubism, all sprinkled with a kind of Italianate seasoning.

On the urban front, the news was in skyscrapers, which were moving further and further away from the Miesian boxes of previous decades, toward more lively shapes in the skyline and toward more complete integration with the cityscape on the ground. Here, Philip Johnson turned out to be crucial—along with his partner at the time, John Burgee, he produced the I. D. S. Center in Minneapolis in 1973, a glass building with eight sides and faceted sections, creating a shimmering presence in the skyline and a huge glass-covered court, a kind of enclosed public piazza, on the ground. It was a new model for urban skyscrapers, and it was followed by Pennzoil Place in Houston in 1976, a pair of glass towers whose tops were sliced off at opposite angles and whose bottoms were joined by a greenhouselike lobby. Johnson was not alone—architects such as Hugh Stubbins in the 1978 Citicorp Center in New York also created important variations on the box—but he did the most to give the skyscrapers new formal and social purpose.

Every decade, of course, reaches both backward and forward, and the seventies also saw a rush of work by the determined modernist Paul Rudolph, who had grown prominent in the sixties after the completion of his Art and Architecture Building at Yale; E. Fay Jones, whose highly personal modernism was perhaps the most truly original takeoff from Frank Lloyd Wright; and Arthur Erickson, whose sleek and serene modernism was hardly pushed out of the picture by the changing aesthetic tastes of the decade.

But the seventies may be remembered far more for the work by a Toronto-born, Los Angeles–based architect whose somewhat disheveled, casual forms fit into no known category and seemed to invoke late-twentieth-century urban disorder more than either classical or modernist order—Frank Gehry. □

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forms manifested itself also in su
works as Seaside, the remarkable ne
traditional village on the coast of t
Florida panhandle, designed by And
Duany and Elizabeth Plater-Zybe
whose influence would grow signi
cantly through the decade, making S
side the touchstone of the moveme
that would come to be known as t
New Urbanism.

Traditionalism reigned in the eig
ies even at the enormous scale of t
skyscraper in such towers as Phi
Johnson and John Burgee's pink-gran
AT&T building in Manhattan and th
similarly clad RepublicBank tower
Houston, not to mention Cesar Pel
World Financial Center group in N
York and Kohn Pedersen Fox's Proc
& Gamble complex in Cincinnat
every one of them an attempt to g
away from the glass box and move b
toward the romantic skyscraper for
of the early years of the century.

Still, the range of work in the eight
was considerable: Houses of the per
were not all re-creations of the Shin
Style or oversize essays in Corbus
modernism, though visitors to the Han
tons on eastern Long Island could
forgiven for thinking they were. But
decade was also marked by Mich
Graves's increasingly original postme
ern voice (expressed sometimes in pu
lic buildings like the Humana he
quarters in Louisville and not just
houses); by Antoine Predock's sou
western modernism, abstract sculpt
energized by his touch; and by
work of two architects, quite diff
ent from each over, who could
described as creating notable and hi
ly personal variations on traditio
themes: Hugh Newell Jacobsen
Stanley Tigerman.

The decade also saw the internati
alization of architectural practice, m
firmly than ever before, particularly
the realm of museums. Arata Isozak
Japan was called to Los Angeles to
sign the Museum of Contemporary
Richard Meier was commissioned to
the Museum of Decorative Arts
Frankfurt. James Stirling of London
signed the Arthur M. Sackler Muse
at Harvard, while Renzo Piano ca
from Genoa to design the Menil C
lection in Houston. And in Fra

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nich had been until the eighties the ost xenophobic of countries architec- rally, an American, I. M. Pei, re- signed the Louvre as the centerpiece several ambitious architectural proj- ts to remake Paris. No longer, it emed, did any architect belong solely one place—fast travel and even faster mmunication meant that a designer no was known in one place was ac- aimed everywhere, and hence was in mand everywhere.

But internationalism extended to ore than museums. Jean Nouvel's rab World Institute and Bernard schumi's Parc de la Villette garnered arly as much attention in Paris as Pei's ass pyramid for the Louvre. Pei also signed a hotel in China, while Kohn dersen Fox and Cesar Pelli produced yscrapers for London. And Norman ster, based in London, designed what s to be the most expensive office ilding in the world in Hong Kong, e headquarters of the Hongkong and anghai Banking Corporation, finished 1986—a masterpiece of high tech ose inventive modernist power broke mly with the period's traditionalist nings, even as its opulence confirmed e richness of the decade's tastes. □

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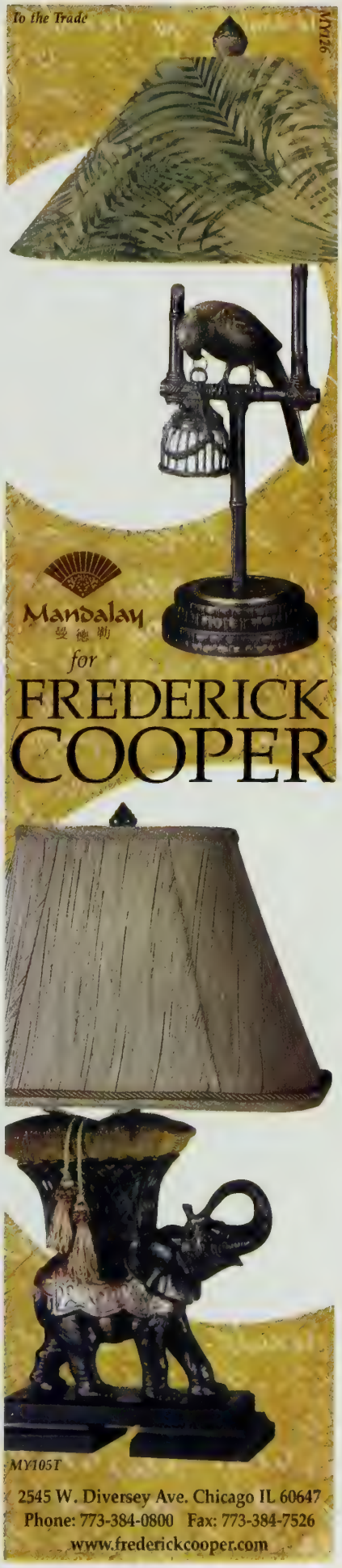
tion of mass-market household ob- cts. That, in some ways, may have en the ultimate design story of the neties, the movement of good taste to e mass market—the Bauhaus dream high-quality modern products for , realized at last not in Europe but the United States, seventy years lat- It all reached its logical end in the sing year of the decade, with Michael aves designing a line of products a chain of discount stores—high sign and the mass market joining nds completely.

The culture of celebrity in the nine- s could make it easy at times to think t design was a tale of clients as much designers—celebrity architects work- g for celebrity clients, each helping make the other better known. But all of that, at the end of the cen- y the focus was still on the work it- f, and on the brilliance with which

1990s

the best of it summed up and moved forward. From designers like Jed Johnson, Sills Huniford and Thad Hayes to architects like Frank Israel, Rem Koolhaas and Aldo Rossi, the finest work seemed to possess neither the insistent modernism of many buildings of the sixties and seventies nor the awkward and uncertain postmodernism of the seventies and eighties. It had a relaxed and self-assured air and looked as if it had been designed with fresh eyes. The best houses of the nineties took note of what had come before, but they could not have been made at any other time.

For a while, large-scale building activity seemed to center on Asia, not the United States—whether the eighty-eight-story twin skyscrapers by Cesar Pelli in Kuala Lumpur or the tower by Kohn Pedersen Fox under way in Shanghai, or Renzo Piano's extraordinary Kansai airport on a man-made island in Osaka, Asian economic power brought architectural ambition along with it. When Asia faltered, architecture slowed down, and the focus turned again to the United States and Europe, and to the completion of several projects that would appropriately conclude the decade—Richard Meier's sprawling Getty Center in Los Angeles; Daniel Libeskind's Jewish Museum in Berlin; Steven Holl's Kiasma Museum in Helsinki. Yet it was not these but another building opening near the decade's end that seemed to sum up the ambitions not merely of a decade but of an entire century: Frank Gehry's Guggenheim Museum in Bilbao, Spain. Its extraordinary form, a monumental rose of titanium and glass set atop a sculpted base of stone, managed to be both powerful drama and workable museum, and urbanistically brilliant to boot, enlivening an entire city. At a time when technology made the whole future of architecture uncertain—if we meet only in cyberspace, who needs to think about what kind of architecture we will have?—Gehry responded with a triumphant work of human imagination. The Guggenheim was the decade's most inventive exercise of form and space, and it ended the century with a ringing celebration of the power of real architectural experience. □



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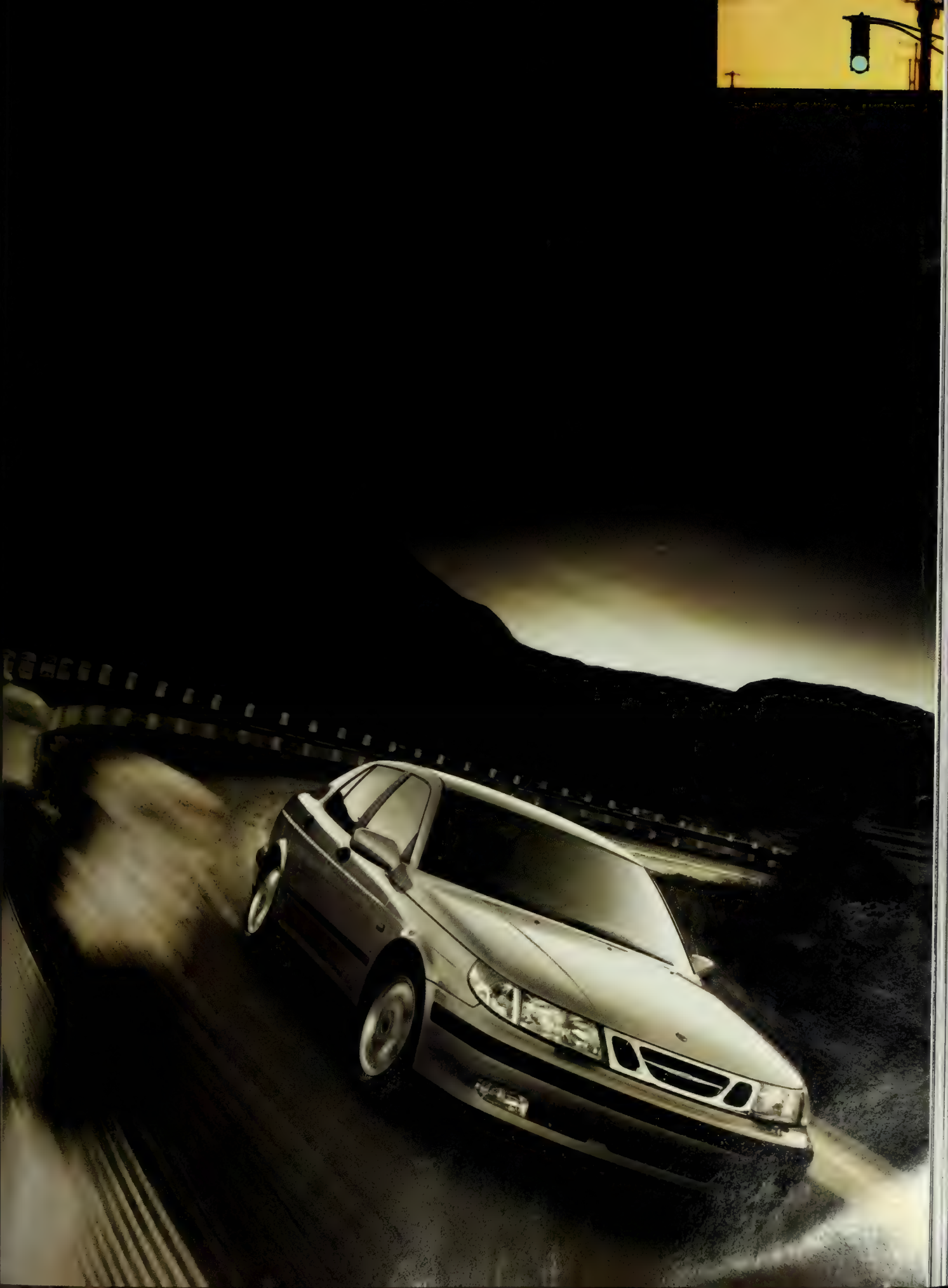
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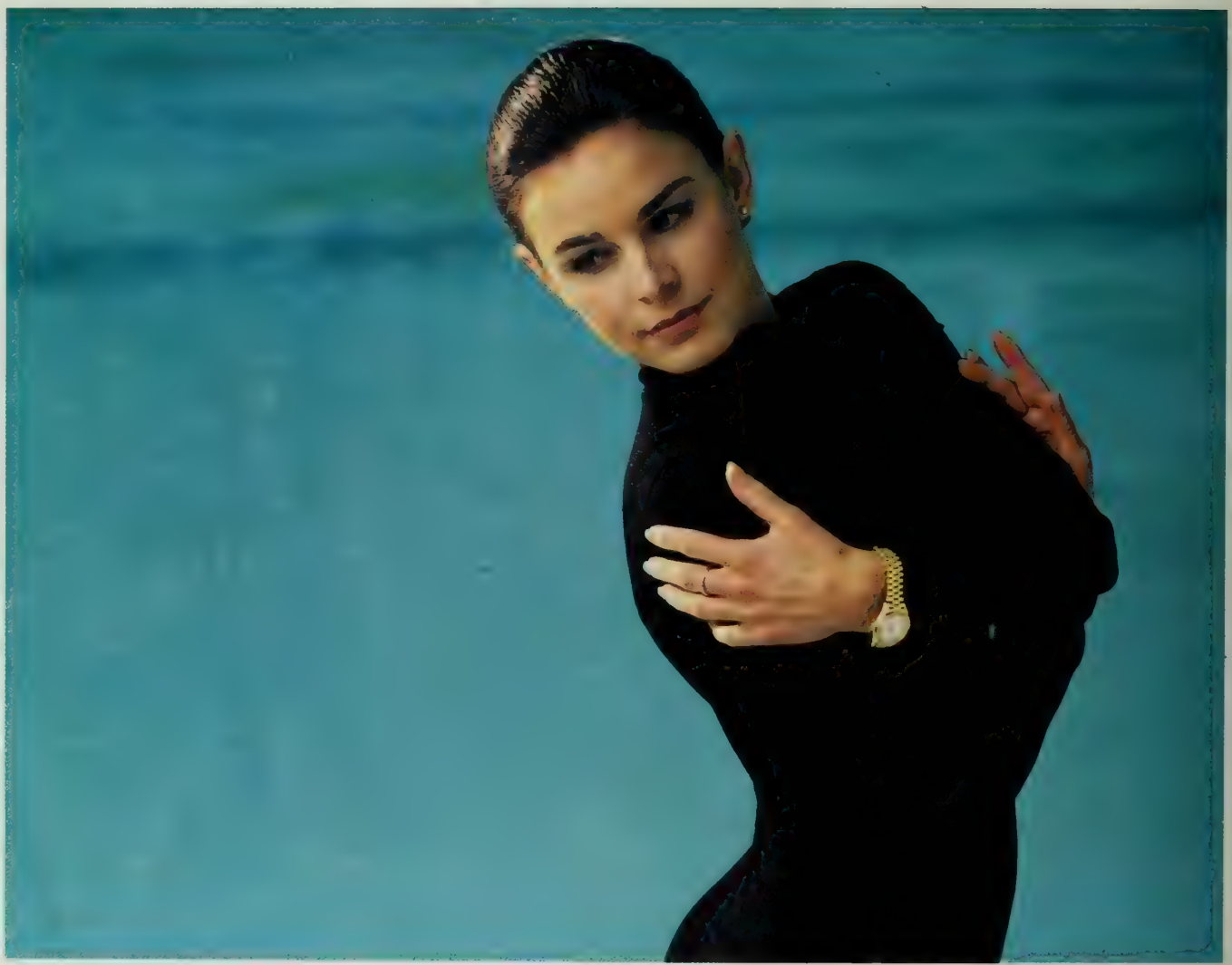
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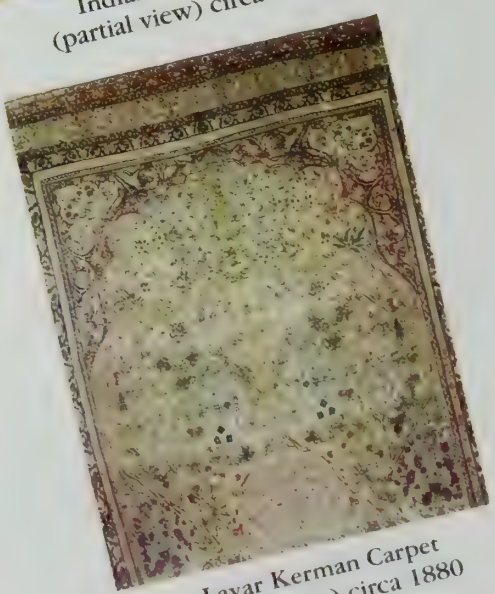
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(partial view) circa 1860



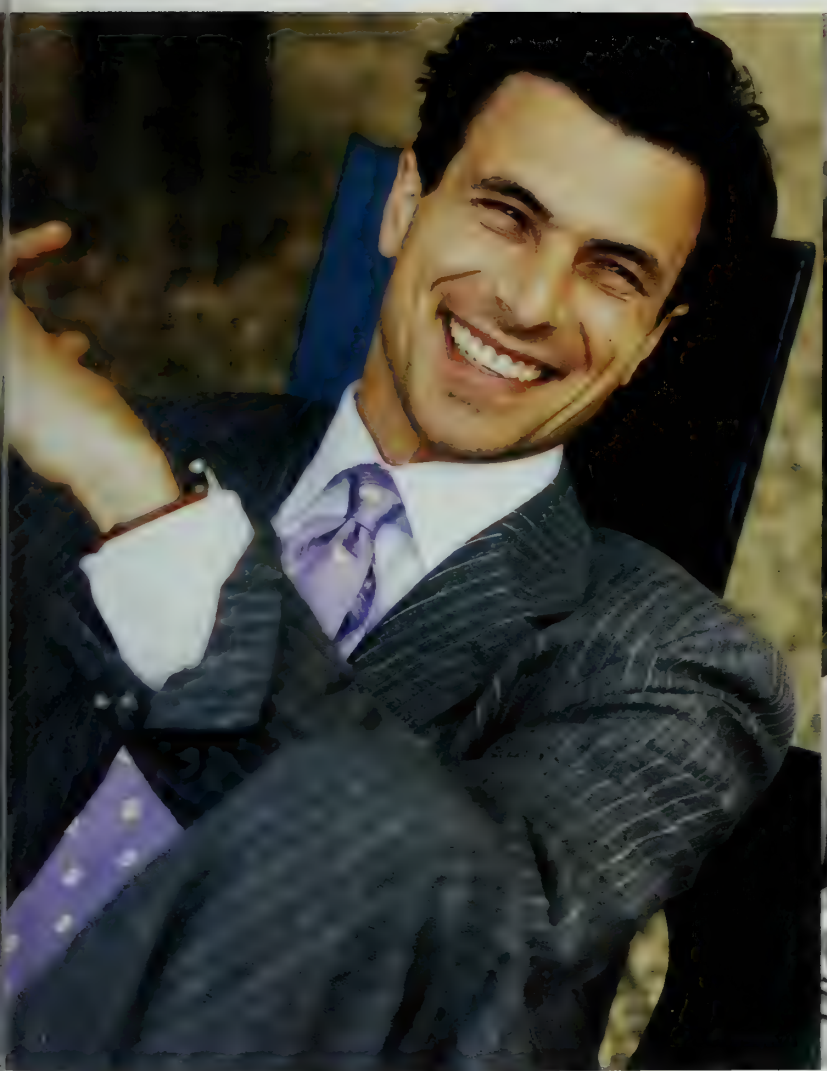
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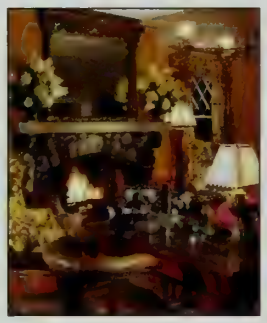
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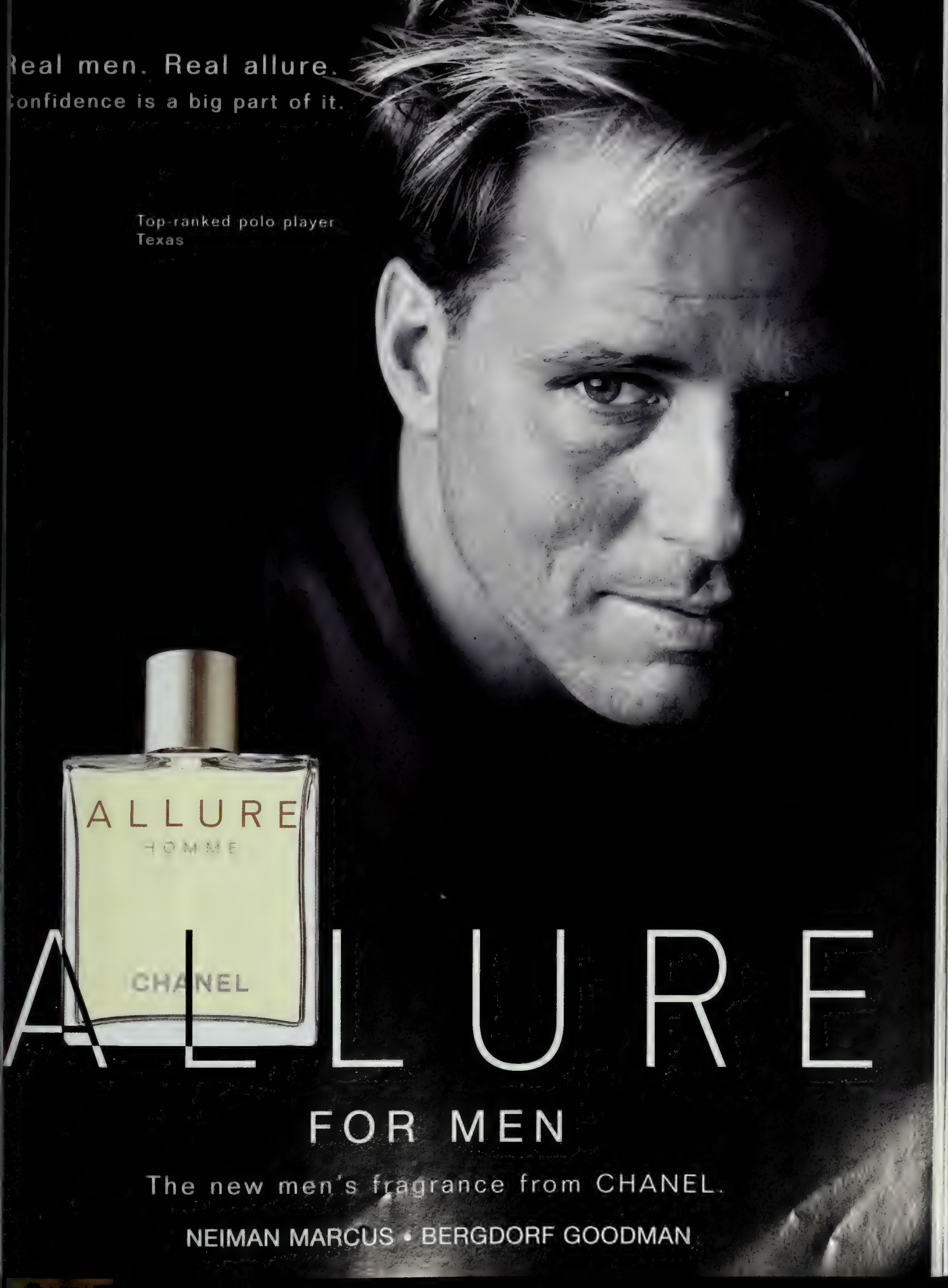
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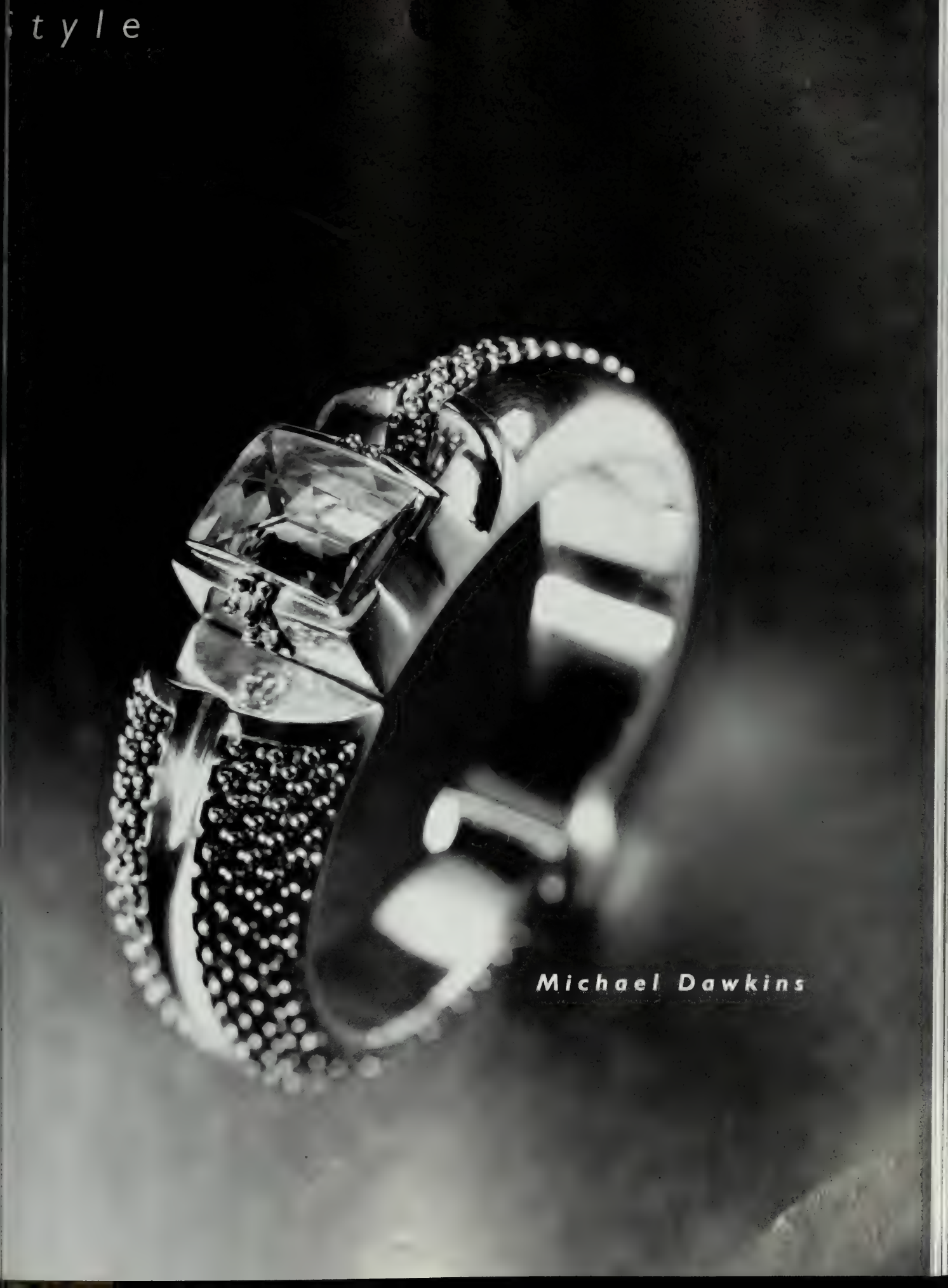

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{After 32 years, a

In the quest for high performance, sor

By John Cafaro, C

If you're an automotive designer, there isn't a more challenging or, ultimately, a more rewarding assignment than to be given the opportunity



{ The lighter, stiffer hardtop takes Corvette performance capabilities to the ultimate degree. }

to create the next Corvette. It's not something we take lightly. Great automotive design and Corvette have gone together since the very first one in 1953. It's about heritage, passion, tradition and the future, all at once. And the fact that any new Corvette design must speak loudly of the performance potential that lies underneath the skin. The Corvette hardtop certainly had to measure up to some pretty lofty standards.

Our Future Must Start With Our Past. Our past is really important to the Corvette Design Team. Each and every day, we live and breathe Corvette history. Legends like the Corvette SS. The original Sting Ray. The '63 Coupe. The Mako Shark. It's all there for us to see whenever we turn a corner in the halls of our design studios. From memorable street cars and significant race cars to forward-looking concept cars and design studies, we feel the



{ Detailed aerodynamics: Like all Corvette models, the

presence of every Corvette that ever ca
before. Which is exactly why it's such a pr
to have the opportunity to design the ne
Because as designers, we don't just cre
new Corvette, we get a chance to make h



top Corvette is back.}

nes you have to get back to the basics.

gner, Corvette



age is designed to manage air flow and reduce drag }

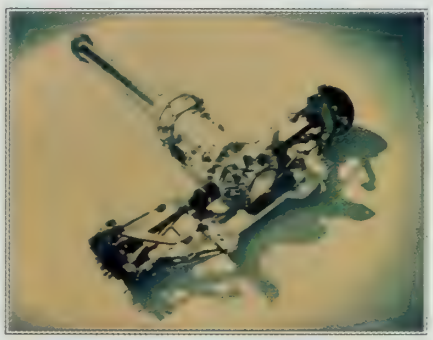
dtop Is the Essence of Corvette.

e era of the competition Grand Sport, a of configuration has always meant the e performance Corvette, and the is no exception. To accentuate the



purity of the shape, we created a minimal "greenhouse," getting back to the functional simplicity of all sports cars. By doing this, we enhanced the taut, muscular fenders, elegant wheel openings and aggressive wheels. We feel the look emphasizes the true spirit of the car. The net impact we were going for is one of no-nonsense power and pure performance; in other words, the very essence of what Corvette is all about.

For Purists, It's the Ultimate Corvette. We didn't want this Corvette to lack for anything. After all, this was the first fixed-roof Corvette in 32 years, so it had to have all the performance ingredients that make the convertible and coupe so special to begin with. The Corvette Design Team went to work from there. Starting with its lighter-weight structure consisting of a strong perimeter frame combined with a center backbone (the C5 was already over four times stiffer than the previous generation), the hardtop configuration is even more rigid for enhanced road "feel" and overall solidity. From there, this Corvette gets all the right stuff: all-aluminum 5.7-liter V8 with sequential-port fuel-injection, 345 horsepower at 5600 rpm, 350 lb.-ft. of torque at 4400 rpm and electronic "drive-by-wire" throttle control. Close-ratio six-speed, rear-mounted manual transmission. Limited slip differential. Speed-sensitive, variable-effort, rack-and-pinion power steering. Huge 4-wheel, ventilated power disc brakes. 17"x 8.5" aluminum wheels in the front, 18"x 9.5" in the rear with Goodyear Eagle F1 GS high-performance, extended-mobility tires. Lightweight aluminum suspension pieces and standard Z51 Performance Handling Package (which includes stiffer springs, larger stabilizers and larger mono tube shocks). In short, there's enough performance hardware here to please



{ The rear-mounted transmission in Corvette contributes to the excellent weight distribution and responsive performance. }

even the most hard-core enthusiasts. And that's what it's all about, really. Performance for performance sake. For purists, it is easy to see why the hardtop is the ultimate Corvette.

Work? It's a Labor of Love. To say everyone here on the Corvette Design Team loves these cars is an understatement. We drive them. We collect them. We even race them. We're Corvette enthusiasts through and through. That's why we love the hardtop. It represents everything Corvette stands for: Power. Passion. Advanced Technology. Performance. And The Future. Drive one and you'll see what we mean.

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Lelon Hill

Meals on wheels recipient through the Chattahoochie Direct Services Corporation

© 1999 Philip Morris Management Corp. Photos: Fred George Photography

6:00 a.m.

...Minnie Childs begins preparation of food



10:30 a.m.

...Vera & Jerzy Wojtysiak help package individual meals



12:00 p.m.

...Virginia Hall receives her specially prepared meal



"Knowing where my next meal is coming from means knowing someone cares."

To find out how you can help, call the National Meals on Wheels Foundation (616) 530-0929

Like many seniors across the country who are not able to provide food for themselves, Lelon Hill knows that waiting can be the hardest part.

Now, Lelon doesn't have to wait any more, thanks to the efforts of a meals on wheels program in rural Georgia called the Chattahoochie Direct Services Corporation. A grant from the *Senior Helpings* initiative, created by Philip Morris, has enabled this program to reduce their waiting list by forty percent. That means that people like Lelon not only receive the meals they need, but also the care and companionship that connects them to the world.

Through initiatives such as *Senior Helpings*, Philip Morris has been helping communities in need for more than forty years.

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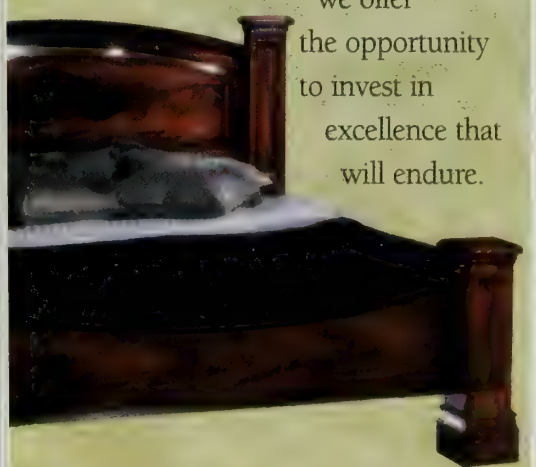
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"MICHAEL GRAVES'S HOTEL IS ONE OF THE MOST UNSIGHTLY EXTERIORS YOU'VE EVER PUBLISHED."

What a pleasure it was to see your feature on La Fiorentina in the January 1999 issue ("A Legendary Jewel on the Côte d'Azur"). *Architectural Digest* provided an entrée to a house I've always yearned to visit but have only seen by helicopter. La Fiorentina is truly a piece of heaven on earth.

DIGBY DUPONT
NEW YORK, NEW YORK

We enjoyed your story on La Fiorentina. The house is on one of the world's most scenic points and has had a long list of international guests. During World War II my husband was an officer in the U.S. Army in Europe and then was sent to Paris by the State Department. A friend in Paris gave us a letter of introduction to the caretaker of La Fiorentina so we could see it on one of our many visits to the Riviera. The gardens were overgrown, and the main house was shabby and barren. A broken piano stood in a large room. The décor, gardens and location are beautiful—so unlike the state the house was in over fifty years ago.

MR. AND MRS. LAWRENCE F. NEUMANN
KEY BISCAYNE, FLORIDA

Michael Graves's design for the Sheraton Miramar on the Red Sea ("Egyptian Mirage," January) has to be one of the most unsightly exteriors you have ever seen fit to publish. Truly, the emperor has no clothes.

CHRIS JEHLE
SAN FRANCISCO, CALIFORNIA

Only one word can describe the January issue—*beautiful*. All the featured houses are exquisite. I was amazed by the photographs and article about the house in Mexico ("On the Coast of Careyes"). I have been to Careyes several times, and I saw the residence being built. It's so nice to see the result. Your article reflects the special ambience of this Pacific coast paradise. Also, I have had the idea to create an Oriental atmosphere for my future house, and "A Balinese Landscape" and "Spirit of Java" helped me to plan its architecture and landscaping. *Architectural Digest* is first class!

MANUEL STRUCK LUXEM
HAMBURG, GERMANY

Architectural Digest is a beautiful magazine, which I treasure and look forward to receiving each month. As my mother was from the town of Brescia in northern Italy, I would love to see some features on interesting houses in that region.

LIBERTY RICE CONLIN
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I was pleased to see the inclusion of floor plans for two residences in your February 1999 issue ("Nob Hill Renewal" and "Before and After: Minneapolis Makeover"). The floor plans not only give a sense of orientation to the photographs of the rooms, they show how the interior of the house fits with the exterior.

TOM DERUE
INDIANAPOLIS, INDIANA

Thank you for the wonderful article on the Farnsworth House ("Historic Architecture: The Farnsworth House Restored") in your February issue. It is worth noting that Lord Palumbo has also installed an incredible sculpture garden that can be seen on a guided tour of the grounds. This was an exciting addition to an already four-star day at the house.

ADRIENNE HURWITZ
HIGHLAND PARK, ILLINOIS

I was delighted with the article about the Farnsworth House. It would be splendid to let your readers know the house is open to the public by appointment every day, except Wednesday, from 10:00 A.M. to 4:00 P.M. The phone number to call is 630/552-8622.

LORD PALUMBO
LONDON, ENGLAND

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For next month's special issue on American country houses, we scoured the land in search of fresh interpretations of that well-loved theme. The results are remarkably diverse. Nan McEvoy's Marin County, California, retreat was designed by architect Marc Appleton to evoke an earlier California era. A Montana interior by James Magni brings log cabin aesthetics into the next millennium. A contemporary house on Cape Cod by architect Warren Schwartz is an exhilarating update of the region's shingled beach shacks. In Maryland, Centerbrook architects collaborated with Mariette Himes Gomez on a whimsical version of an Adirondack great camp. And in the Adirondacks, the epitome of actual great camps, Marjorie Merriweather Post's Topridge, has been given a sympathetic makeover by its new owners. We also feature private retreats in Sag Harbor, Michigan and Vermont, inspiring places to stay in Maine, Texas and Kentucky, and a little-known historic Molesworth design in Nebraska.

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

Gerald Clarke, who wrote *Capote*, recently finished a biography of Judy Garland, which will be published by Random House next spring.



Nancy Collins, an *Architectural Digest* contributing writer, has been a correspondent for ABC News and is a feature writer for *Rolling Stone* and *Us*. She is the author of a memoir collection, *Hard to Get*.

John A. Cuadrado, the art and antiques editor of *Architectural Digest*, writes on the international art market.

Beth Dunlop, an architecture critic and essayist living in Miami, wrote *Building a Dream: The Art of Disney Architecture* and *Miami Trends and Traditions*.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times*.

Kennedy Fraser is a journalist, author and former fashion critic. Her work has appeared in *The New Yorker* and *The New York Times*, and her most recent book, *Ornament and Silence: Essays on Women's Lives from Edith Wharton to Germaine Greer*, was published last year in Vintage paperback.

Esther Henwood is a contributing editor to *Vogue Paris*.

Thomas S. Hines is a professor of history and architecture at UCLA. His books include *William Faulkner and the Tangible Past* and the forthcoming *Irving Gill and the Architecture of Reform* for The Monacelli Press.

Jonathan Kandell has written two books on Latin America, *Passage Through El Dorado* and *La Capital: The Biography of Mexico City*.

Jennifer Kramer is a freelance writer based in Charlottesville, Virginia.



Larry Kramer, the founder of ACT UP, is the author of *The Normal Heart*.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Carol Lutfy, a 1998–99 National Arts Journalism Program Fellow at Columbia University, has written for *Time* and *The New York Times Magazine*.

Dana Micucci, a New York–based writer who specializes in the arts, is a contributing editor to *Art & Antiques* magazine.

Victoria Newhouse is an architectural historian. Her book *Towards a New Museum* was published last year by The Monacelli Press.

Mildred F. Schmertz, an architect and journalist, is a former editor-in-chief of *Architectural Record*.

Annette Tapert, the author of *The Power of Style*, is an *Architectural Digest* contributing writer. Her book *The Power of Glamour* was published last November by Crown.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

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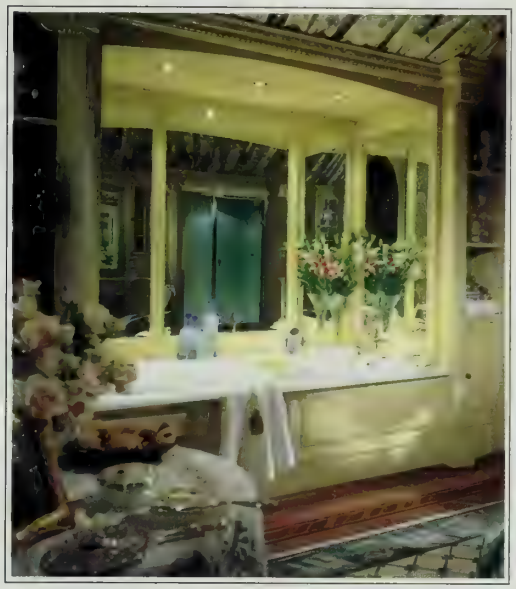
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AD at LARGE

MEIER'S LIGHT TOUCH

How does **Richard Meier**, architect of the monumental Getty Center, design a wall sconce? "When I'm working on a product design, I consider the object as separate from architecture," he says. "If I'm designing a lamp, I think, What should it be? What should it do?" In the case of the Lisa sconce, Meier's latest lighting design, his intent was to create a fixture that would "provide an indirect, soft, warm light in almost any area of a house," he explains. "It works well in a corner because the light is amplified as it comes from the top and the side." Two different types of acrylic shades—one corrugated, the other a white opal—produce the diffuse glow that the architect was after. The wall sconce comes in a white-, copper- or silver-painted finish. Louis Baldinger & Sons, 19-02 Steinway St., Astoria, NY 11105; 718/204-5700.



JASON SCHMIDT

Richard Meier, above, with the Lisa sconce for Baldinger in white, copper and silver



TREADWAY TOOMEY GALLERY

An Eames child's chair, above, and a Masonite-and-steel storage unit, right, on auction at the John Toomey Gallery

EAMES AUCTION IN ILLINOIS

Charles Eames and his wife, Ray, designed some of the most significant modernist furniture of the 20th century. Their molded plywood chairs, folding screens and tables, their storage units and other furniture made of contemporary materials such as fiberglass, wire and Masonite defined houses and offices from the 1950s to the 1970s. Oak Park, Illinois, Arts and Crafts dealer John Toomey and Richard Wright, a Chicago dealer in modernist work, whose furniture by the Eameses, Noguchi, Knoll and Warren MacArthur is a favorite with interior designers **Naomi Leff** and **Thad Hayes**, are holding a major sale of Eames furniture and sculpture on May 23 at the **John Toomey Gallery**. All of the couple's major designs are represented in the auction inventory, which numbers 150 pieces. The auction coincides with the appearance at the Library of Congress of a traveling exhibition of the Eameses' work. John Toomey Gallery, 818 North Blvd., Oak Park, IL 60301; 708/383-5234.



TREADWAY TOOMEY GALLERY

continued on page 32

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JOHN LEI

L'ART DE NUNNERLEY

"What I'm mad for is 1940s and '50s French furniture," says **Sandra Nunnerley**. In her home base of New York, Nunnerley likes to go to **L'Art de Vivre**, a shop on the Upper East Side owned by Charles Fuller and his Paris-born wife, Patricia, who specialize in 1930s through 1950s furniture and objects. "I've bought wonderful chairs and a mirror from them, and I like everything they have," says Nunnerley (above, at the shop). "Everything" includes several buffets, one in fruitwood from a 1936 dining room suite designed by Pierre Lardin with reliefs of the four seasons in bronze. "Lardin often worked with great [illegible] Fuller says.) Another, designed by Raphael in Béka lacquer, was the model for a suite commissioned for the French embassy in Canada. And a secretaire, in mahogany-stained fruitwood, is by Andrë Sornay, a furniture maker in Lyons, whose signature touch was geometric patterns done with inlaid bronze nailheads in a technique called *clouté*.

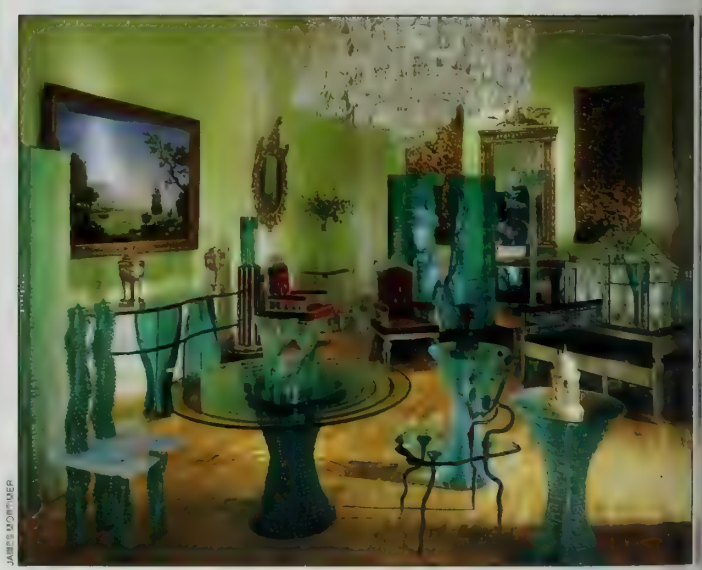
Among the smaller pieces that appeal to Nunnerley are a collection of 1920s and '30s silver-plated urns and a set of Déco orange vases made by the Atelier Primavera. She also likes the Fullers' selection of period light fixtures. L'Art de Vivre, 978 Lexington Ave., New York, NY 10021; 212/734-3510.

TECHNIQUES OF OLD

It's no accident that Jean Courtine moved to Chesley, a tiny burg near Burgundy where in the 13th and 14th centuries tiles were fired in the furnaces of abbeys. There he learned the old methods of tile making and opened **Les Carreaux de Chesley**. Courtine approaches each square of clay like a painting or illustration. His favorite subjects are birds, flowers and anything historical, and his collections include 14th-century (right) and Renaissance motifs and 19th-century pochoir patterns. **Jacques Grange** and **Agnès Comar** are big fans. Les Carreaux de Chesley, 4 rue Cadet, 10210 Chesley; 33-3-25-70-00-93.



BENEDICTE PETIT

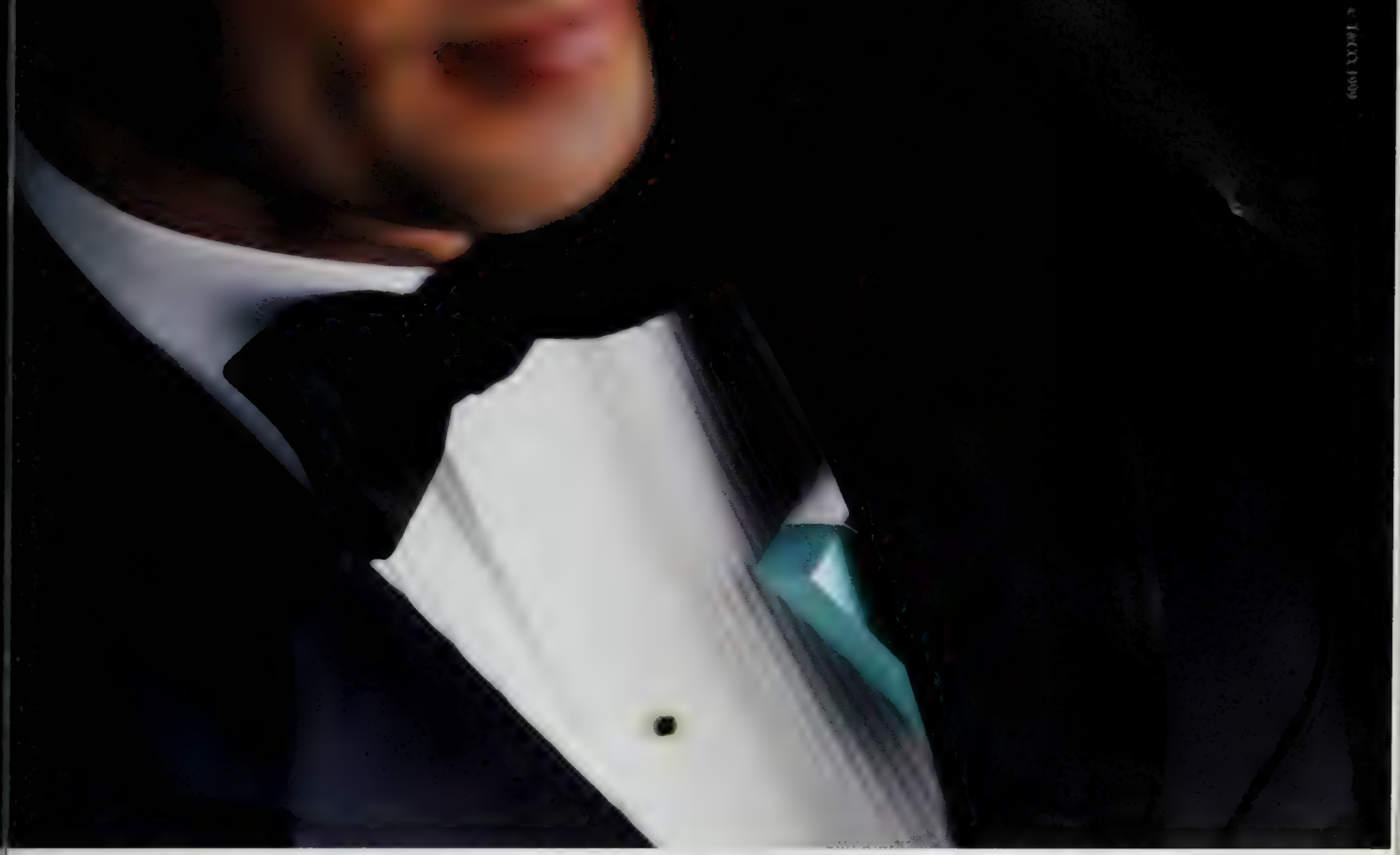


JAMES MORTIMER

GLASS FUSION IN LONDON

John Smith, **Mallett**'s glass specialist and a leading British authority on crystal, was the force behind a groundbreaking exhibit (above) of antique glass furniture and contemporary pieces by Danny Lane at Mallett's new Bourdon House shop from April 27 to May 22. "I'm an art-glass maniac," says Smith, who has brought together 19th-century rarities, such as an Osler 50-light chandelier, a pair of maharaja's throne chairs and a Venetian mirrored settee, and 20 glass pieces commissioned from Lane, as well as his magnum opus, Split Wall. Mallett at Bourdon House, 2 Davies St., London W1Y 1LJ; 44-171-629-2444.

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FROM THE HEART. *Earrings in eighteen karat white gold with diamonds from the Tiffany Atlas Collection, $3,400.*



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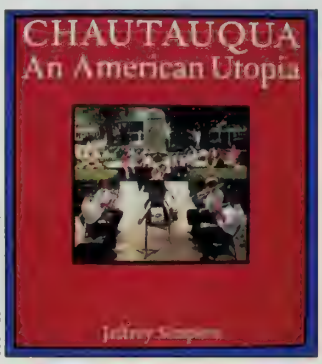
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BUYING AMERICAN

When **Guy Bush** graduated from Georgetown University's law school, he decided to try to make a business out of one of his passions, buying and selling antiques. He purchased the inventory of an old-time antiques dealer, paying him off in installments, and started acquiring what proved to be important pieces, such as a Philadelphia Chippendale serpentine games table that he discovered was a mate to one in the Metropolitan Museum of Art. That was in the early 1980s, and today Guy Bush is one of the top American furniture dealers in Washington, D.C. **José Solís Betancourt** (left, at the shop) says, "He has an excellent reputation, and his inventory is great for one-stop shopping because he has mirrors, breakfronts, dining and occasional tables, paintings, all kinds of chairs and accessories." G. K. S. Bush, 2828 Pennsylvania Ave. N.W., Washington, DC 20007; 202/965-0653.



BRUCE KATZ



COURTESY HARRY N. ABRAMS

DESIGNED FOR READING

Chautauqua: An American Utopia (Abrams, $19.95) by contributing editor Jeffrey Simpson, a lifelong Chautauquan, offers a history of the community, which every summer becomes a cultural and recreational playground of concerts, ballet, opera, theater and art exhibitions... Architect Allan Greenberg makes a case for the founding father's supplanting Thomas Jefferson as the president with the most influence on American architecture in ***George Washington Architect*** (Andreas Papadakis, $65)... Michael Peppiatt, Francis Bacon's longtime friend and biographer, pens one of the revealing essays about the painter's life and the working methods he kept secret in ***Francis Bacon: A Retrospective*** (Abrams, $65)... ***The Gardens of William Morris*** (Stewart, Tabori & Chang, $35) focuses on William Morris's ideas for outdoor design and presents analyses of his gardens and favorite native plants.

GALLERY INNOVATIONS

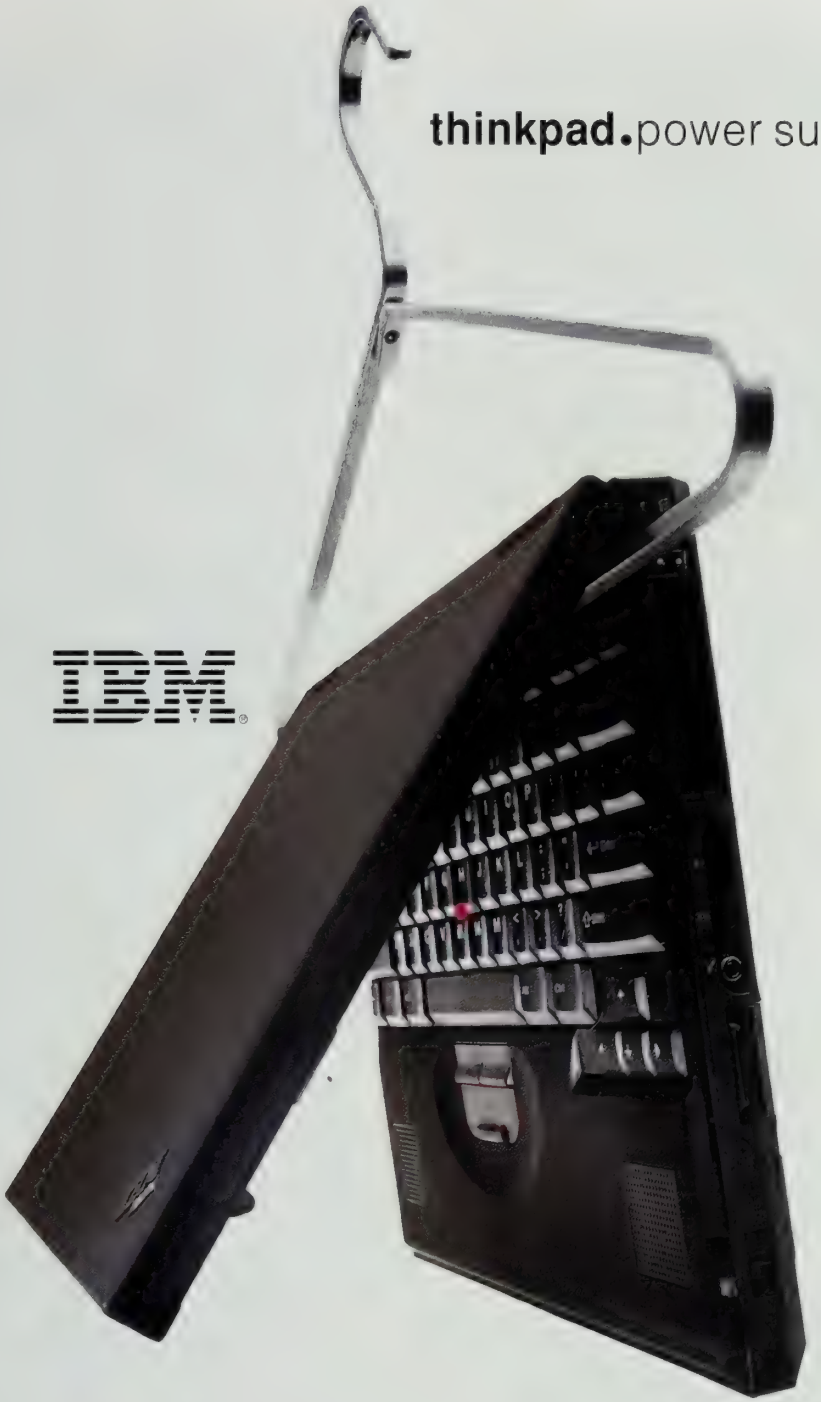
For his first gallery project in New York, **Lawrence Rubin Greenberg Van Doren Fine Art**, architect **Rafael Viñoly** has designed a space in Manhattan's Crown Building. "Our point of departure," says Jeanne Greenberg Rohatyn, one of the partners, "was a skylight to bring in natural light." Viñoly installed a ceiling scrim to filter the light, and he designed a semicircular rubber desk. The modern and contemporary art gallery opened with a Richard Diebenkorn exhibition (right). Lawrence Rubin Greenberg Van Doren Fine Art, 730 Fifth Ave., New York, NY 10019; 212/445-0444.



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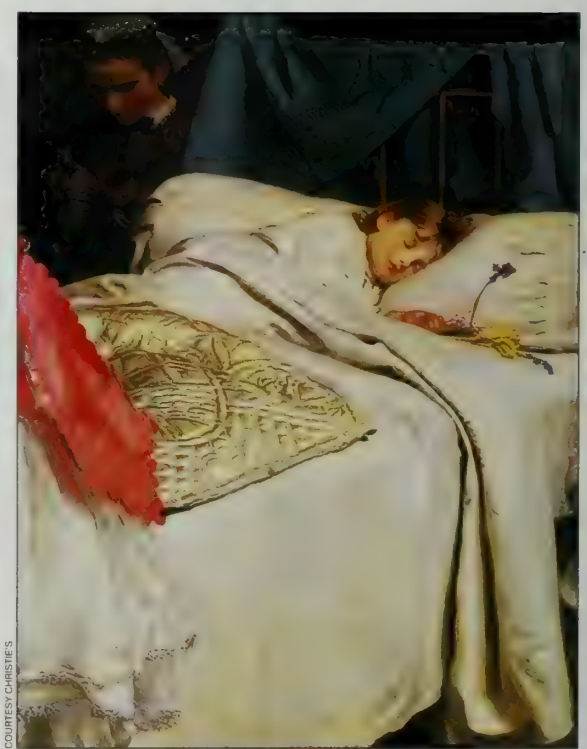
FRENCH ELAN

Like the ever-famous Jansen and Alavoine, one of the major French decorators who worked between the two wars, **Didier Aaron** is the only gallery with a separate department for decoration," says **François-Joseph Graaf**, who delights in the 17th- through 19th-century treasures housed in Hervé Aaron's Right Bank *hôtel particulier* (left). "I go there at least once a week and always with the same pleasure." Graaf notes that Hervé, Aaron's son, has increased the selection of paintings and drawings and continues his father's élan with such pieces as a ca. 1800 crystal-and-bronze chandelier, a set of four ca. 1770 fauteuils by Parmentier, a François Lieutaud writing table from about 1720 and a group of three tapestries manufactured in Bonn ca. 1760. Didier Aaron, 110 rue du Faubourg St.-Honoré, 75008 Paris; 33-1-47-42-47-34.

WEAVING ART IN CHICAGO

What can I say? I like domestic subjects," says **Laura Foster Nicholson**, who can make even the most ordinary contents of a pantry or tool shed into appealing works of art. Nicholson, a Chicago textile artist, studied weaving at the Cranbrook Academy of Art. Her cotton jacquard of gardening tools and vegetables floating on a golden-yellow background is in the collection of the Cooper-Hewitt, and local designers, architects and other clients have commissioned or selected weavings from her series on the Potager at Versailles (below), the grounds at Monticello, gardening and architecture. "Her work is outstanding," says Chicago interior designer **Leslie Jones**, who has bought tapestries, table runners and pillows from Nicholson. "There's nothing else like her weavings that I've been able to find." Nicholson might make something as simple as a woven seat cover with an artichoke on it, or she might use the façade of the Orangerie at Versailles as the subject of a large tapestry. "My designs are both rational and emotional," she says. "Architectural and garden plans usually are built on a grid, like the warp and the weft of a loom. A lot of my tapestries have subtle or bold striping in the warp and the weft. I build my designs around that." Laura Foster Nicholson, 773/883-1905.





COURTESY CHRISTIE'S

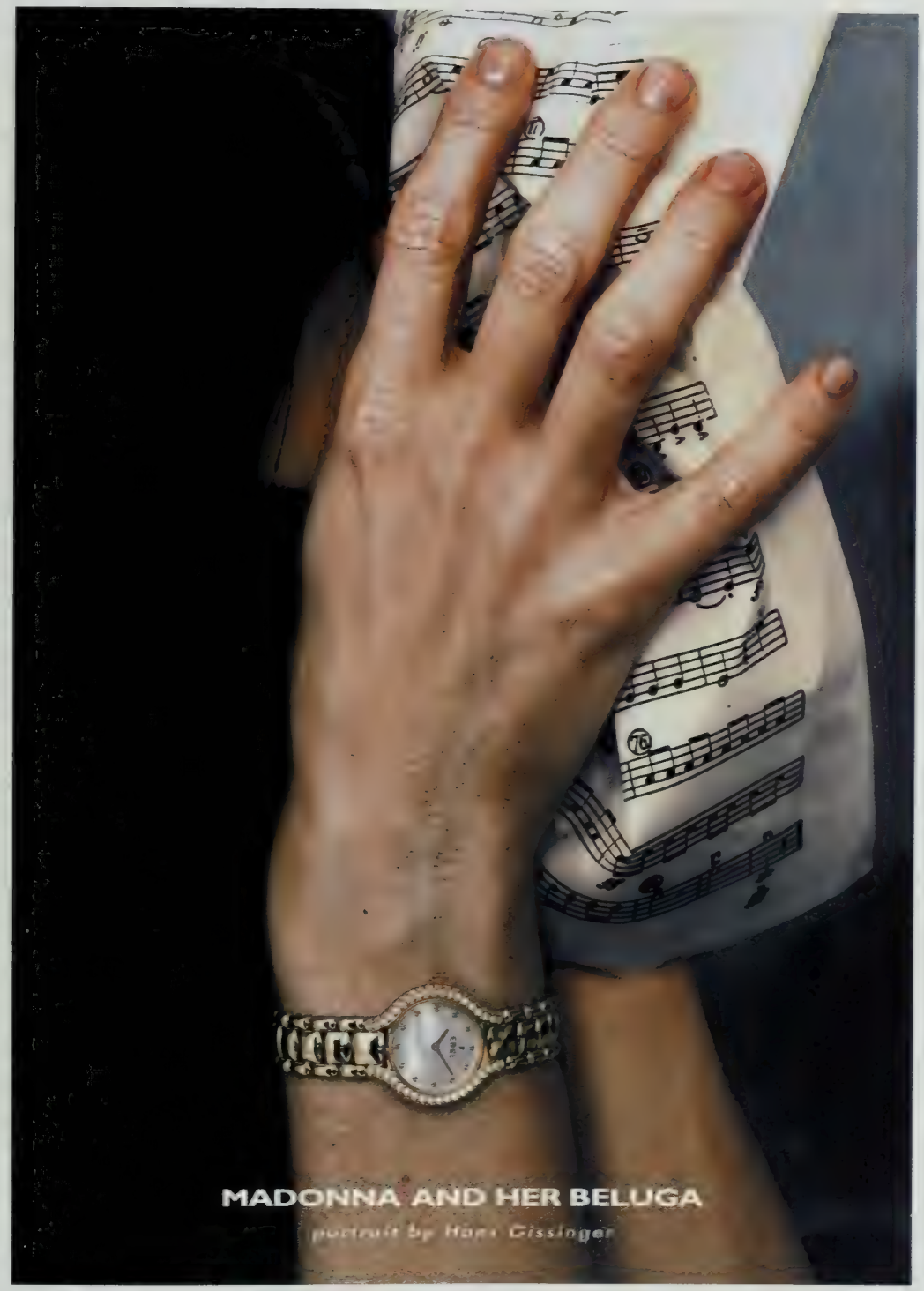
SLEEPING AT CHRISTIE'S

For its first Important British Art sale, **Christie's** has secured an icon of Victorian painting, *Sleeping* by Sir John Everett Millais. Billed as the highlight of the June 10 auction in London, the 1867 painting, of the artist's six-year-old daughter asleep in bed clutching a small bunch of spring flowers, is being sold by the Millais family. The estimate is $1.5 million to $2.25 million. The auction covers a wide ground, from 15th-century paintings to 20th-century canvases and sculptures. There will be viewings of *Sleeping* (above) at Christie's Los Angeles and New York galleries. Christie's, 8 King Street, St. James's, London SW1Y 6QT; 44-171-839-9060.

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There are only two areas where the client becomes really involved—the kitchen and the bath," says **Orlando Diaz-Azcuy**. "When it comes to fixtures, people want to touch and see them—you can't imagine the amount of time clients spend selecting a faucet!" For this delicate area, Diaz-Azcuy and his clients make a stop at **Waterworks** (right) in San Francisco, which also carries tiles and accessories. "I found that they have the most styles, from contemporary to traditional."

As for tubs, "a lot of people don't want a whirlpool with water shooting in every direction," Diaz-Azcuy observes. "They want to relax." The use of tile for floors as well as walls and ceilings is becoming more popular, he notes, and Waterworks offers single colors, tone-on-tone variations and mosaics. Waterworks, 800/927-2120.



WAYNE ROWE

PLEASANT DREAMS IN L.A.

In Italy, you can find everything you need for sleeping all in one shop—the bed, mattress, pillows, linens, night tables and lamps. I thought the same concept might work well in Los Angeles," says Francesca Bianchi, who opened **Dormire** in Santa Monica three years ago. The contemporary Italian beds and bedding she presents have been a hit with architects. Designed by architects such as **Vico Magistretti**, the beds come in a range of styles and with a variety of functions. The Vanja model, a sleek wood platform bed, is a favorite of **Winston Chappell**, who used it in the house he built for film director Kathryn Bigelow (*AD*, May 1998). **Frank Gehry** bought Volcano, a sofa bed that is completely slipcovered. And Nathalie, used by Jack Nicholson in *As Good As It Gets*, comes with a storage base under the mattress, which has a hydraulic system for easy lifting. Dormire, 1345 Fourth St., Santa Monica, CA 90401; 310/393-9288.

Vico Magistretti's Vanja bed, above, at Dormire, with a headboard that can be padded and slipcovered

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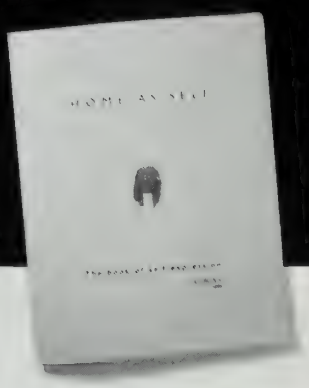


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AD at LARGE



At Barefoot Elegance, Dot Spikings on an English judge's chair and, below, a table with a seashell-inlaid top

ISLAND LUXE

People walk in and say they want to live here because we've decorated the place like a house. They buy entire room settings," says interior designer **Dot Spikings**, whose shop, **Barefoot Elegance**, has attracted **John Patton** and **Jack Warner**. Spikings and her partner, Jennifer Castle, import furniture made with unusual materials, such as nutshell and coconut shell, and bamboo and wicker accessories from the Philippines and Indonesia. Barefoot Elegance, 801 Paseo Nuevo, Santa Barbara, CA 93101; 805/963-3866.



LACQUER PRO

Many of the pieces of traditional reproduction furniture in the apartment New York designer **Kevin McNamara** created for his business partner, Christopher Norman (*AD*, Feb. 1999), were finished in the Brooklyn studio of **Colin Brantley**. "I do everything from lacquer to metal leaf to trompe l'oeil," says Brantley, whose particular area of expertise is lacquer. Among the pieces he has finished for Norman is a Regency chair in black that got four coats of lacquer before the painted decoration was applied and two more coats after. A faux-bamboo table was given a beige undercoat and a sienna-colored strié glaze that took fifteen hours. Colin Brantley Studio, 168 Bergen St., Brooklyn, NY 11217; 917/204-0202. □

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KENNEDY FRASER
A HOUSE ON THE NORTH SEA

Photography by Jonathan Pilkington

FOR YEARS AND YEARS I had a recurrent dream: I was back in my native England, in some house by the sea; and I was with my mother. I would climb the stairs in a tall Victorian house to stand at the threshold of a big room—a room with a view, where I could write the things I dreamed of writing. And then my mother, coming up the stairs behind me, would wring her hands and say, "Don't buy this house! You'll regret it!"

Not long ago I bought a house in England: in Whitby, a picturesque fishing port and resort on the coast of Yorkshire. It is a tall Victorian house, standing in an ancient town at the rocky fringe of a nation whose era of greatness lies behind it. Sometimes I feel as though I dreamed this house as well—as if it were not bricks and mortar but some twilight atmosphere from which I struggle to awaken. I am reminded of a woman I once knew who bought and assembled a large, elaborate dollhouse. Every evening, for many months, she pursued her silent, obsessive task. With a hand from which she had recently removed her wedding ring after a divorce, she reached into the rooms, rearranging miniature furniture and whisking diminutive inhabitants in and out of drawing room, bedroom and kitchen. And then it struck her, one day, that her work was finished. A new man came into her life shortly after, as it happened.

"So, do you love your new house?" my friends will ask with careless affection when I return from Whitby to New York City, where I have lived for many decades. I am at a loss for an answer. So many thoughts come swooping round my head, crying out like Whitby's ever-present seagulls. Thoughts of belonging or not belonging; of the relation between my ancestors and my complex modern self; of mortality. For one thing, I live intimately with the idea of aging when I am in my house in a way I dare not in my apartment in Manhattan. In Yorkshire I am often in the company of my elderly mother, whose hair is as red as I always remember it but whose face has wrinkles in the places where wrinkles are beginning to form on mine. She does not live in Whitby—she hates and fears the sea and would feel confined by a town, even one like this with a population of around twelve thousand—but in a four-hundred-year-old cottage in a nearby village. Her once active body is failing her. Before, she spent all her summers outdoors, tending the large, bee-buzzing, rose-scented garden that surrounds her cottage. Now she often sits indoors, infuriated by the thought of weeds that will outlive her.



Kennedy Fraser, the author of *Ornament and Silence*, has been restoring a house in the English town of Whitby. LEFT: She stands by bathing cabins at the seawall.

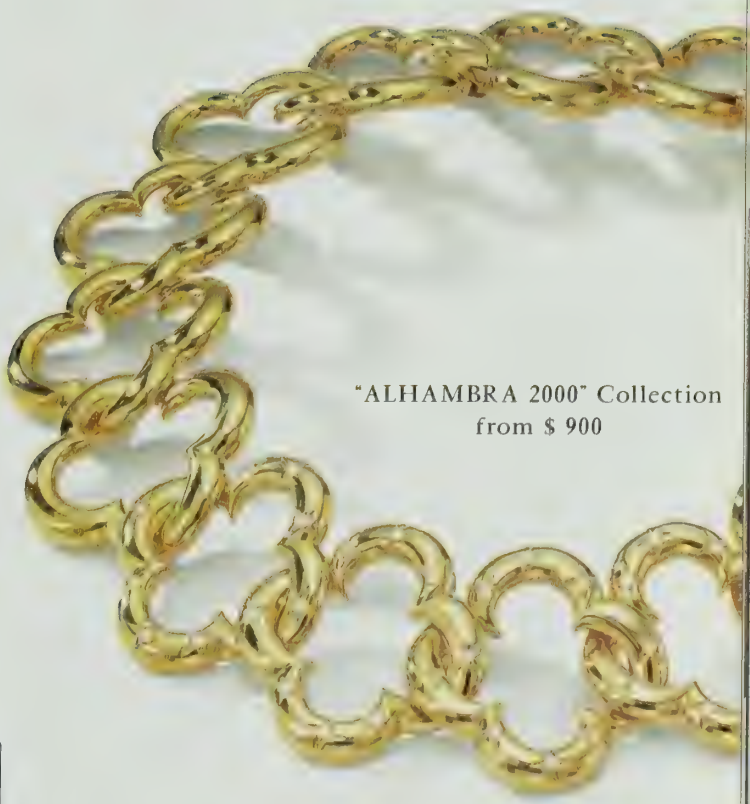
And in my own house I am reminded, gently, of the dead. Blue-and-white dinner services for twelve; horse brasses; candlesticks; basin-and-ewer sets; parlor sofas; oak tables; china dogs; wooden mushrooms for darning socks; bamboo-handled umbrellas; grandfather clocks; embroidered cushion covers commemorating coronations; and a hundred other objects that once took pride of place in the houses of my country-dwelling aunts and uncles hum with their vanished lives of plowing, milking, cockcrows and hay-times. More generally, like many British-born people, I feel the tug of nostalgic national myth and lost importance, the siren song of a *Masterpiece Theatre* Mother Country that might just get its arms around my neck and pull me out of the present.

It is no accident, I see now, that I chose to buy a house that is like a conundrum—a place I seek, more or less consciously, to restore to wholeness. It is built over four floors, with attics, a semibasement and a tiny front yard with iron railings. It forms part of a terrace built in 1849—scarcely old at all compared to my mother's house or others in Whitby, a town with thirteen centuries of recorded history.

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KENNEDY FRASER

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The house looks deceptively humble from the front. But when visitors step into the hall, with its staircase lit by a tall, arched, Georgian-style window, or into the sunny, high-ceilinged reception room, they are surprised by the genteel and authoritative spaces. Something about the size and shape of the rooms makes you breathe more easily and feel that it is safe to be human.

The house had suffered mutilation. Cornices and eighteen-inch-high baseboards remain, but most of the other period details, including all the handsome cast-iron fireplaces that still grace the houses of my more fortunate neighbors, had been ripped out of mine. The rooms were all out of order: The house's only kitchen (such as it was) had been installed in what had been a second-floor boxroom. Every other room in the house had been turned into a bedroom with a washbasin in one corner. The previous owner, a fellow called George, was a hotelier of bellicose decorative tastes who had used my house as an annex whenever his establishment across the street overflowed with tourists.

I have restored some of the house's architectural integrity by putting back Victorian-style windows and front door and making a kitchen where it rightfully belonged, in the sunny semi-basement. I understand firsthand why the word *integrity* and the vocabulary of morality and ethics apply to such decisions about structure. I am in a relationship with my house as if it were a being. When I restored the basement staircase that George had removed—severing the house from its roots—I swear I heard a sigh of gratitude.

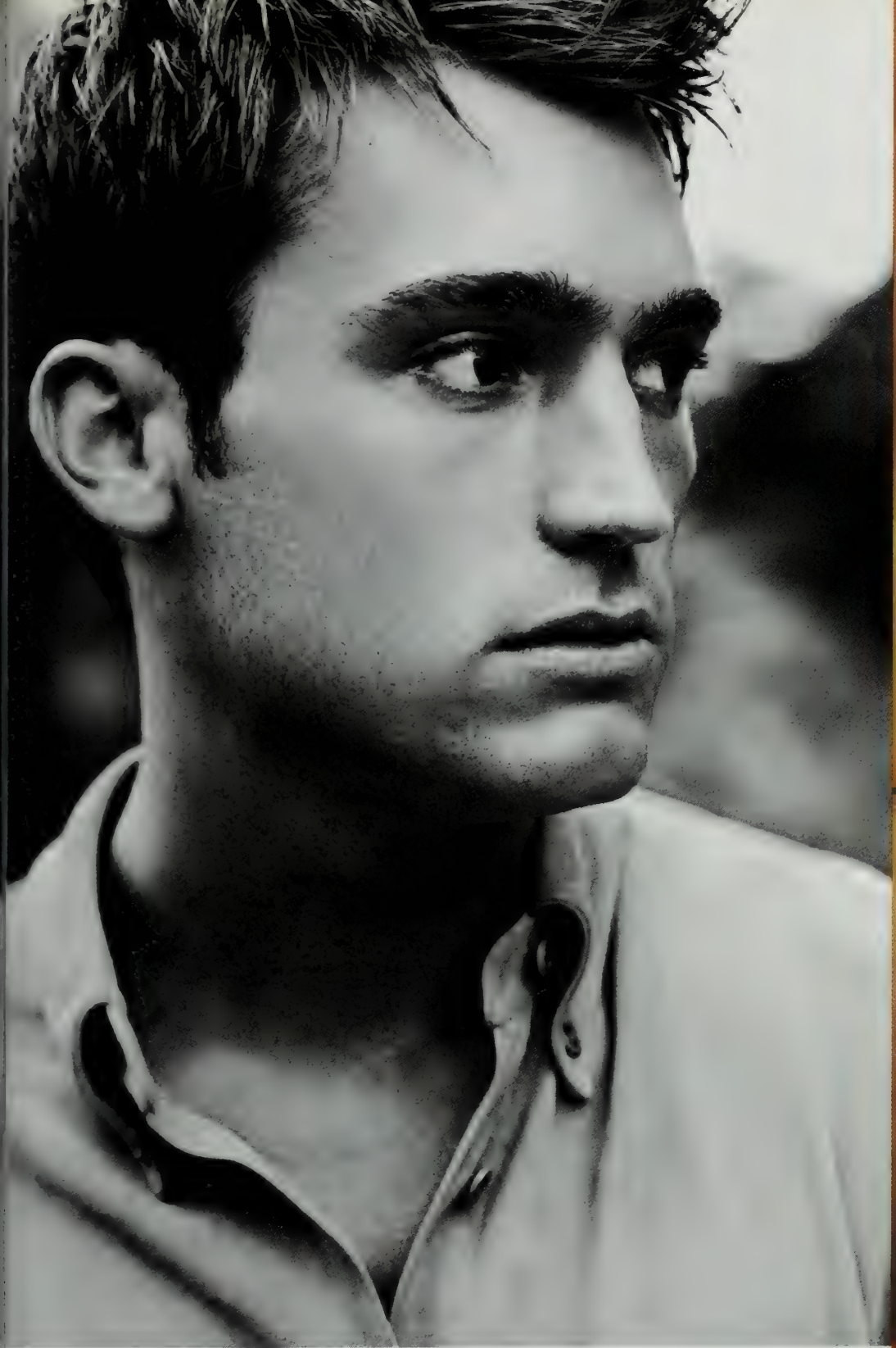
Much remains to be done. After a year and a half of intermittent occupancy and bursts of labor, in some rooms I still sidle shudderingly past George's serviceable wallpaper with the giant raised floral that was so easy for him to color-wash in joblot lilac or turquoise when transients' suitcases had banged against it. And with every step I take, I wince at his carpet: a thick wool pile with a gaudy, neo-imperial medallion pattern that spreads like an alga throughout the house. Since the cost and order of my renovations make it impracticable to replace this carpet, I have tried to will myself into tolerating it. In vain. The medallions glower up at me defiantly: a stand-off as challenging as some of my conversations with my fiery little mother. Indeed, she has allied her powerful will with the cause of George's carpet, and has it stubbornly lodged in her head that it is character building for me to endure it.

In gentler hours, she and I sit around the tea table with her eighty-six-year-old friend, Dorothy, who lives in her own rose-covered cottage in another village. My mother's father died when she was a child, but Dorothy remembers him still, coming

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The Gothic ruin of Whitby Abbey presides over the town and its harbor on the North Sea. Bram Stoker used St. Mary's church, left, as a setting in *Dracula*.



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Captain Cook was born near Whitby, and George Eliot, Charles Dickens and J. M. W. Turner were among the town's visitors. It remains a popular travel destination.

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down his farm lane leading a dappled gray horse called Prince. Sometimes my two bachelor cousins come over to take tea with us, and then the talk turns very old-fashioned. They are middle-aged men who each, in the old Yorkshire way, refers to his brother as "Our Lad." They lived with their mother until she died in her late eighties. Now they work and keep house together at their farm on the uplands some miles away, near the market town of Pickering. When we visit them, we take a road that was carved through the hills for the Roman legions.

Whitby is a famously quaint and pretty town, with red-and-gray-roofed houses built into the steep sides of a harbor of refuge on the craggy North Sea coastline. Behind it lie twenty miles of rolling moorland, part of a well-loved scenic landscape that is designated a national park. In summer, when the wind is southerly and off the land, the whole town smells of heather. But when the North Wind blows off the sea, and fog and snow descend on the moor in winter, the town feels isolated from the rest of Britain. Over the centuries fearless Whitby seamen set off on months-long whaling trips to Greenland and the Arctic or journeyed on South Sea voyages lasting for years. Captain Cook, who grew up nearby and apprenticed in the town, circumnavigated the globe in ships built in Whitby. But few of the sailors ventured on the tracks over the moors that would have led them inland.

From out at sea or from the hills one landmark is seen for miles, in fine weather: the Gothic ruin of Whitby Abbey. It stands dramatically on a headland—its ruined clerestories and empty ogives silently facing down the wind and tide, reminding the huddled town beneath of faith and mutability. Saint Hilda founded her order on the site in the seventh century. It was in her stables, the Anglo-Saxon chronicler Bede tells us, that an illiterate cowherd called Caedmon was visited in sleep by an angel and encouraged to compose the sacred verse that earned him the title Father of English Poetry.

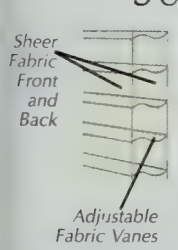
Wherever you go in Whitby, the Abbey is a presence —visible over harbor, old tile roofs or chimney pots; framed in archways and alleys. Whitby's population is about the same as it was in the eighteenth century. Few towns of its size have had such a romantic pull or been as thoroughly documented by visual artists, including Turner. Especially, painters and photographers have responded to the narrow streets of the

continued on page 54

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KENNEDY FRASER

continued from page 52

East Cliff, the oldest part of town clustered higgledy-piggledy between the harbor and the Abbey. Here, fishermen's cottages abut the fine old houses of captains and shipowners, and the tenements of Victorian jet turners were shoehorned into odd lots and gardens.

A spectacular and ancient flight of a hundred and ninety-nine steps leads up to St. Mary's, the church that was established for the use of the townsfolk, near the Abbey. Traditionally, they were carried in their coffins up this aerobically challenging path, which was also employed by the Irish theater manager and journalist Bram Stoker (a summer visitor) for a famous scene in his novel *Dracula*. The cliff-top parish graveyard—toward which the fiendish count, disguised as a black hound, bounded from a fogbound ship in the harbor—is evocative enough in any season. The gulls shriek; the surf booms; the crowded headstones stand at crazy angles in the turf, their names erased by wind and blackened by smoke from old cottage chimneys.

On a certain date in midsummer, by some kind of latitudinal magic trick, you can sit among the graves to watch the sun rise out of the sea in the morning and then watch it drop back into the water again come nightfall. Fans of kippered herring may combine this thrill with inhaling the tarry, fishy incense rising from Fortune's smokehouse, crouched in its hut on the cliff below the tombstones.

> There's something so deliciously life-affirming about the Whitby version of domesticity.

My house and the somewhat grander Victorian terraces around it were built on the West Cliff to accommodate ladies and gentlemen from the professional and artistic classes who began to visit Whitby after the arrival of the railway in the 1830s. Charles Dickens laconically described an early railway journey from Pickering and the eccentric system of replacing the engine with horses for the steep bits. One particularly pretty stretch of the Whitby-Pickering line reopened in the seventies for recreational steam trains. "The lads," when tending sheep or harvesting, hear the familiar puffa-puffa sound and see the plumes of smoke wending through the valley far below them.

Everyone came to Whitby, sooner or later: Burne-Jones, Tennyson, Mrs. Gaskell, George Eliot. Charles Dodgson, alias Lewis Carroll, the author of *Alice in Wonderland*, stayed for year after year in a house some doors away from my own. I like to picture him in his top



hat, sitting in a deck chair on the sands and dreaming up the Walrus and the Carpenter with the pier and the Doric column of the lighthouse in the background. No one knew it then, but the West Cliff's development marked the wave of the future for the town: the shift in its economy from shipping and herring fishing to tourism. As late as the 1950s, when the herring fleet was in, you could walk on the decks of the boats clear across the harbor. Now, alas, Fortune's has to buy the herring for its kippers not locally but from Iceland.

Whitby is full of ghosts and haunted houses. So many generations—layers of anonymous lives laid one atop the other like fish in quayside boxes—are felt there as a constant presence. So is the North Sea. This is notoriously treacherous, with its sudden squalls, tricky currents and a rocky bottom that cod-fish thrive on but that is littered with shipwrecks. There are historic photographs of rescues by Whitby lads with big mustaches and sou'westers heroically rowing lifeboats through seas the size of mountains. Old-time sailors, who were full of superstitions, almost never learned to swim; they thought they would drown if they went overboard and it was better to go quickly. Even in summer the water feels glacial; bathing is only for the hardy. And sometimes on a hot day in July the fog will roll in off the sea. Visitors to town and beach huddle in sweaters while hikers on the moors beyond are still in brilliant sunshine.

One Whitby legend has it that you might turn the corner in some mist-wraithed street and come across your doppelganger. The vision of this "waft" presages your death, and you have no choice but to step right up and deal with it firmly. "Go home!" you say, or "Gang tha ways yom wi' thee!" in the old Whitby dialect. If ever I met my waft, I would hurry safely home myself and shut my big front door behind me. Because of the sea, the ghosts and the climate, there's something so deliciously life-affirming about the Whitby version of domesticity. This is the land of the pink-shaded wall light, the fireside chair, the lace curtain. Even the brightly painted wooden bathing cabins that are erected along the seawall each season resemble tiny terraced homes and demonstrate the Yorkshire genius for coziness and modest pleasures. When the doors are open, you can peek inside at teacups neatly arrayed on hooks above spirit stoves for boiling kettles; wooden-handled knitting bags set down on bouncy chaises; and frilled lace curtains, with patterns of suns and moons, at the salt-stained square of window.

"Well," I hear myself replying to the friends in New York who ask how I feel about my house in Whitby. "It's not my dream house, of course. But it has changed my life. And I'm very happy that I own it." □



N. C. WYETH AT CHADDS FORD

THE ARTIST'S NEWLY RESTORED ATELIER OPENS IN PENNSYLVANIA

Text by Dana Micucci/Photography by George Obremski

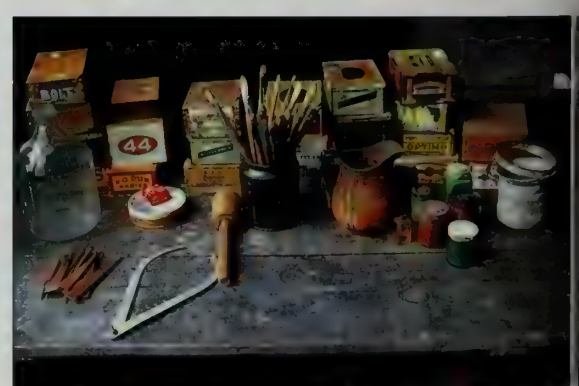
THE ROLLING HILLS, broad meadows and verdant farmland of the Brandywine Valley, situated along the Brandywine River, which links northern Delaware and southeastern Pennsylvania, have inspired generations of American artists. The Hudson River School painters Edward Moran and Jasper Cropsey, the primitive painter Horace Pippin and Howard Pyle, known as the father of illustration, were among the many who worked in the region.

It was there, in 1911, that the great American illustrator Newell Convers Wyeth (1882–1945), patriarch of one of the best-known artistic families in the United States, set down roots in the picturesque village of Chadds Ford, Pennsylvania. With proceeds from his now famous illustrations for Robert Louis Ste-

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TOP: The Brandywine Valley studio of painter and illustrator N. C. Wyeth has been restored and opened to the public. LEFT: A painting of George Washington rests on Wyeth's easel in the original studio, which he designed in 1911. Wyeth was working on the painting when he died in 1945. ABOVE: The artist's tools sit on a table near his easel.

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N. C. WYETH AT CHADDS FORD

continued from page 56

venson's *Treasure Island*, he built a house and studio on eighteen acres of land on Rocky Hill, overlooking the majestic valley below.

"Among those misty gray hills of Chadds Ford," wrote the tall, robust N. C. Wyeth, "along the stretches of those succulent meadows..., in those big sad trees and the quaint and humble stone farmhouses..., there is that spirit which exactly appeals to the deepest appreciation of my soul. To me it is all like wonderfully soft and liquid music. I'm totally satisfied that this is the little corner of the world wherein I shall work out my destiny."

N. C. Wyeth's large white-framed studio with its high Palladian window still stands atop Rocky Hill, above the red-brick farmhouse where he and his wife, Carolyn, raised five children, three of whom became artists. Both structures, designed by Wyeth himself, along with an adjacent barn for horses and carriages, display his affinity for vernacular architecture. The homestead continues to nourish a family of extraordinary creativity that includes, notably, Wyeth's youngest son, Andrew, and grandson Jamie, who trained as painters in the studio and still live in and around Chadds Ford.

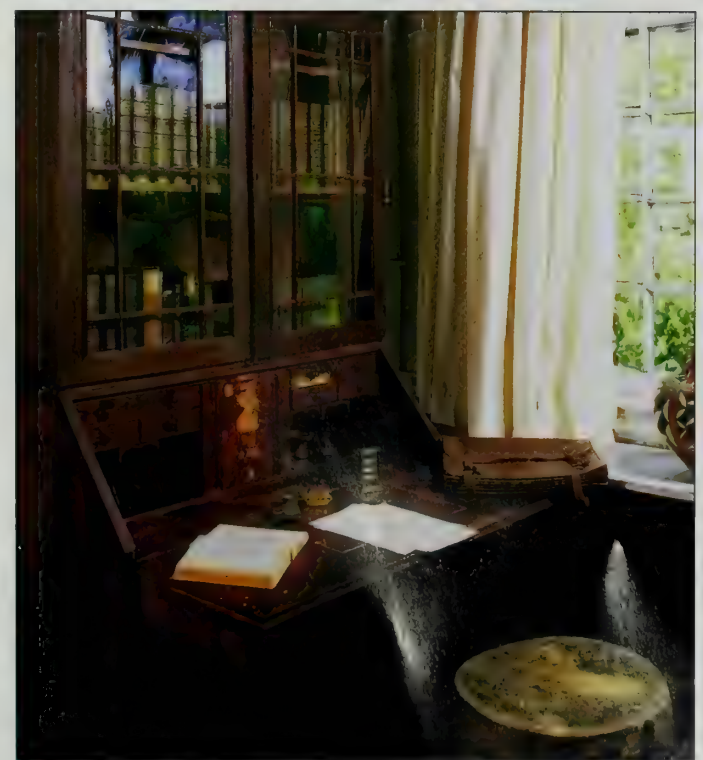
Recently restored by the nearby Brandywine River Museum and opened to the public for the first time, Wyeth's studio appears much as it did when he painted there. Over the course of more than thirty years, until his death in 1945, Wyeth completed most of his two thousand works in the studio. Admired for their narrative power, dramatic images and technical brilliance, his illustrations appeared in magazines such as *McClure's* and *The Saturday Evening Post* and in more than ninety children's books and adventure stories, including *The Last of the Mohicans*, *Robinson Crusoe* and *Rip Van Winkle*.

Throughout his prolific career he also painted and exhibited many still lifes, portraits, murals and landscapes. All of his works convey an extraordinary artistic talent, inspired as much by his keenly felt American heritage, sense

continued on page 60



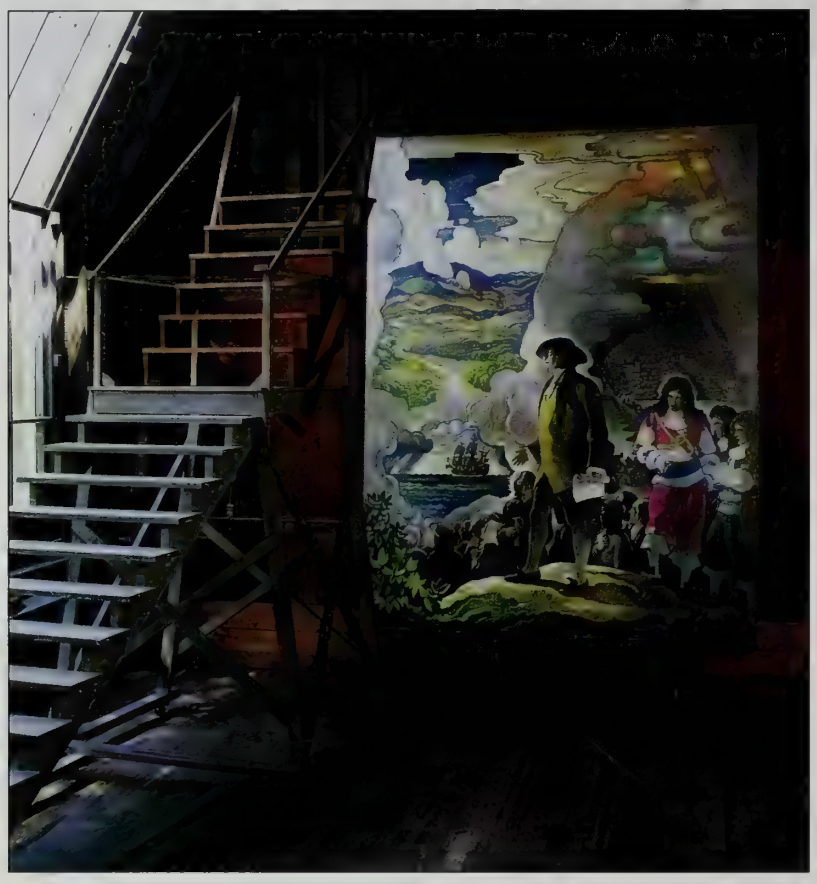
LEFT: Draperies controlled the light that filtered through the original studio's Palladian window. Wyeth built the studio's primary windows to maximize northern light.



BELOW: Wyeth wrote letters at a secretary whose shelves featured works by Henry David Thoreau, one of his favorite authors. He used the Native American drum as a stool.


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N. C. WYETH AT CHADDS FORD



RIGHT: In 1923 Wyeth built a studio adjoining the original one for his murals, one of which, *William Penn. Man of Vision. Courage. Action.* (1933), was donated to the studio in 1997.

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of romance and love of Henry David Thoreau's Transcendentalist philosophy as by his enduring connection to the rural landscape that he called home. The skies in his illustrations for *Robin Hood* are the skies of Chadds Ford; the hills and fields in *The Boy's King Arthur* are those of the Brandywine Valley.

To venture inside N. C. Wyeth's studio, painstakingly re-created from old photographs and the accounts of family members, is to glimpse something of the exuberance, drama and whimsical imagination that characterized his life and art. A small entrance hall is furnished with a bookcase of bound *Harper's* magazines and reference books and a blanket chest filled with costumes that served as sources for his illustrations. It leads into the cavernous original studio, illuminated by steady northern light.

Model ships are displayed on shelves filled with books about everything from Persian and Renaissance art to pirates and English history. Wyeth's six-hundred-volume research library is accompanied by plaster casts of horses and historical figures, swords, a stuffed otter, a birchbark canoe suspended above the fireplace and Native American artifacts that he collected early in his career on several trips to the American West. In a prop room adjacent to the entrance hall are buffalo-hair chaps, a saddle and beaded moccasins that he brought back from his western excursions; stacks of gilt frames; old metal farm implements; and a human skull.

Wyeth researched his subjects thoroughly, following the advice of his teacher,

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LEFT: Portraits of Wyeth's parents from the 1920s flank a reproduction of a self-portrait from the same era in the original studio. The model ships may have been props.

Wyeth "transformed the nature of illustration," his son Andrew has said. ABOVE: The Caproni plaster casts in the prop room were made from reliefs in the Acropolis Museum.


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N. C. WYETH AT CHADDS FORD

continued from page 60

Howard Pyle, a distinguished illustrator who founded an art school in Wilmington, Delaware, and Chadds Ford at the turn of the century. Within a decade of his arrival in the Brandywine Valley in 1902, Wyeth had established himself as one of America's foremost illustrators. Despite deadlines and the demands of his career, he found solace in his studio and never lost sight of the world beyond its gray stucco walls.

Wyeth's wood easel still stands next to a drafting table bearing his palette. Nearby are his paintbrushes, stacks of old cigar boxes for storing tubes of paint and a plaster bust of George Washington. Resting on the easel is the unfinished painting *First Farmer of the Land*; Wyeth had been working on it just before his death in 1945, when a train struck his car near Chadds Ford.

While his illustrations made him famous, Wyeth became increasingly dissatisfied with commercial work and longed to establish himself as a full-time easel painter. "He didn't want to be known only for his illustrations, done as large-scale oil paintings that were then reduced for publication," says Christine Podmaniczky, associate curator of the N. C. Wyeth Collections at the Brandywine River Museum. "Wyeth wasn't often pleased with the quality of the reproductions. His temperament was not small. He was a large man in gesture, thought and spirit. His gift was being able to retain his largeness, even though he put all his energy and erudition into work that was ultimately reduced."

In his easel paintings, Wyeth experimented with avant-garde techniques, inspired by the Italian Impressionist Giovanni Segantini, Russian modernism and the landscapes and seascapes of Winslow Homer. Although quite accomplished and exhibited throughout the country, these works were always overshadowed by his celebrated illustrations.

The studio was a frequent gathering place for family and friends and the site of elaborate Halloween parties. Among his illustrious visitors were Zelda and F. Scott Fitzgerald and Maxwell Perkins, the legendary Scribner's editor. His children often played and sketched there, and he encouraged their creativity.

The younger Wyeths still find their artistic inspiration in the people and landscapes of the Brandywine Valley and Maine, the family's traditional summer retreat. Working in egg tempera and watercolor, Andrew Wyeth transforms rural scenes into stark, hauntingly personal archetypes of American life. His son Jamie has furthered the Wyeth tradition of narrative realism with penetrating oil portraits executed in the dramatic colors and vigorous brushwork favored by his grandfather.

"I spent a lot of time with my father," Andrew Wyeth has said. "When I was a child, I'd go out into the back room of the studio where he kept his drawings and paintings. Often, I'd drag them out, wipe the dust off, and ask him about them. I also spent hours in his studio going through his books of medieval armor and his historical books, and trying on costumes that he stored in his big chests. As an illustrator, my father's life revolved around children. He loved our imagination, and it excited him."

Wyeth added a high-ceilinged space adjoining the studio in 1923 to accommodate his increasing mural commissions. His 1933 mural of William Penn, commissioned by Penn Mutual Life Insurance Company, was recently acquired by the Brandywine River Museum and now hangs where it was painted.

It is in the original studio, however, that Wyeth's prodigious creative energy is most palpable. Its size alone reflects the stature of the man. One can imagine the illustrator standing at his easel, working on his unfinished portrait of George Washington, pausing now and then to wipe his brush on the left sleeve of his smock. After his death, his daughter Carolyn wrote "Do not use" on one of his palettes. Most everything remains as Wyeth left it one October day more than fifty years ago. □

The studio is open daily from 9:30 A.M. to 4:30 P.M. From April 1 to November 21, tours of the studio are conducted Wednesday through Sunday from 10:00 A.M. to 3:15 P.M., departing from the Brandywine River Museum by shuttle. Brandywine River Museum, Box 141, Route 1, Chadds Ford, PA 19317; telephone 610/388-2700.

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DISCOVERING HONG KONG

JOANNE DE GUARDIOLA REVEALS HER BEST SOURCES

Text by Annette Tapert
Photography by Jim McHugh

WHAT DOES INTERIOR DESIGNER Joanne de Guardiola do when she visits Hong Kong? She does what millions of other tourists do—she shops.

In that overcrowded mecca, the art of shopping rises to a fever pitch; it's an experience that can leave even the most avid consumer totally burned out. Unlike others, however, de Guardiola, who goes there every few years for both business and pleasure, has no interest in hunting down the old Asian standbys—jewelry, custom-made clothes, electronics. Her passion is antiques shopping, and after ten years of exploring, she has discovered a cross section of reputable dealers who specialize in everything from textiles to porcelains to Tibetan furniture.

De Guardiola looks for special items that are nearly impossible to find in New York, despite the rise in popularity of Asian antiques over the last few years. "There's a vast array of fabulous things to choose from, such as Chinese chests and low tables, as well as porcelains and vases," she notes. One of her prized purchases on a recent trip was a silver picture frame that has two dragons curling up each side with their heads coming over the top. "It would have been really hard to come across something like this in the United States."

De Guardiola suggests that one's first stop should be Honeychurch Antiques on Hollywood Road, which, along with Cat Street, is Hong Kong's antiques row. The shop is owned by Lucille and Glenn Vessa, who have been in business

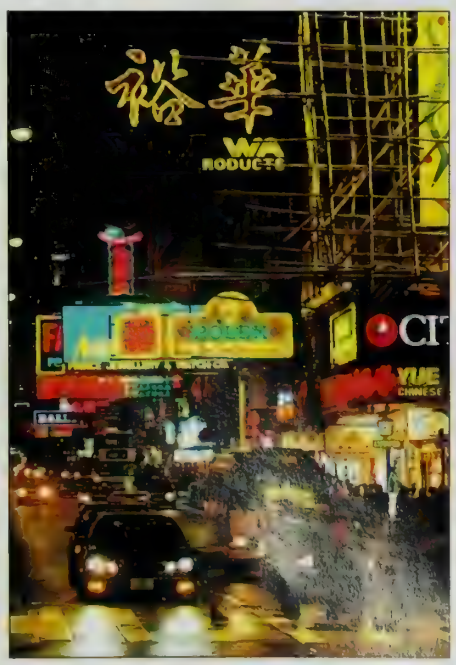
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"Hong Kong offers a dazzling array of Asian antiques," says Joanne de Guardiola. LEFT: She sits near circa 1880 Burmese figures of monks at Honeychurch Antiques.

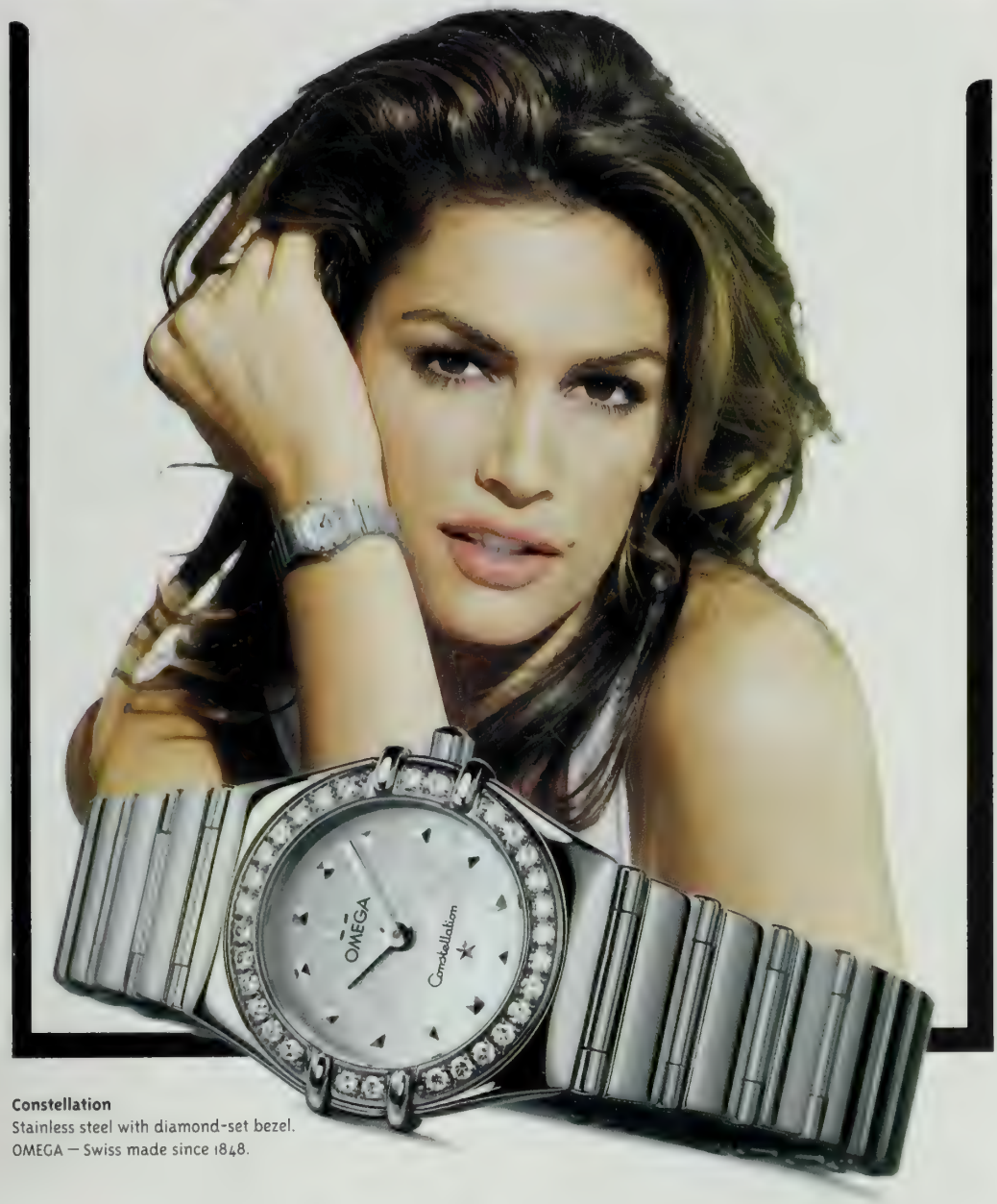
BELOW: "The shop carries premier pieces." The selection includes a Chinese bamboo birdcage, a late-18th-century Tibetan stove and a Chinese folding hunting chair.





ABOVE: "The city is so alive; it's an exciting collision of cultures, a mix of old and new."

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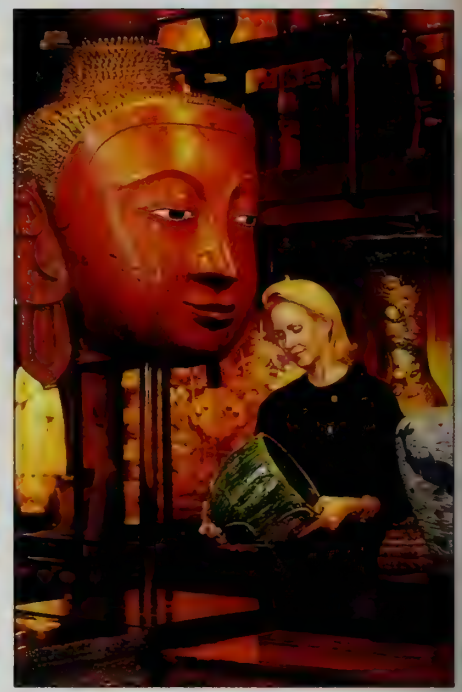
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DISCOVERING HONG KONG



RIGHT: "You'll discover top, hard-to-find antiques at Charlotte Horstmann and Gerald Godfrey." A Burmese reclining Buddha dates to the late 18th century.

FAR RIGHT: De Guardiola holds a rare 10th-century Liao Dynasty lead-glazed red pottery bowl. The 19th-century lacquered Buddha head is Burmese.



continued from page 66

for twenty-seven years. "They're an American couple whom you should get to know if you'd like to become acquainted with Hong Kong dealers and Hong Kong itself," observes the designer. The Vessas deal mainly in small Asian objects—pottery, figures, boxes and jewelry—made mostly within the last one hundred and sixty years. "They have a good eye for interesting pieces," she says.

Across the harbor, nestled in a bustling shopping mall, is Charlotte Horstmann & Gerald Godfrey. Though its location is not the most convenient, it is, according to de Guardiola, an absolute must. "This shop is for the true collector of Asian art who's looking for a specific period and beautiful quality," she says. "They've been dealing for over forty years, and they have access to collections that others don't." Though the owner's main focus is porcelain and Asian furniture dating back several hundred years, de Guardiola also likes his exquisite boxes carved from a variety of stones and woods.

The designer believes a stop at Grace Wu Bruce, one of the foremost dealers in the world for Ming Dynasty furniture, is also essential. "It doesn't get any better than this," she says. The shop is like an austere art gallery, with only about twenty to thirty pieces on display at a time—a fitting atmosphere, as all of the furniture is museum quality. To educate her clients, Wu Bruce provides

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ABOVE: An antique Chinese mirror case of *huanghuali* wood at Grace Wu Bruce.

LEFT: "Grace deals in Ming furniture for the serious collector." The two women stand near a 17th-century side table. At right are late-16th- to early-17th-century chairs.



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ch wing boasts a unique design. The apel Wing sits aside the New England- le Seaside Chapel and European-style dens, providing a glimpse of Maui's athtaking sunsets. The Wailea Wing d the Haleakala Wing both offer noramic, hilltop views overlooking the an. The Lagoon Wing faces the Wailea nyon Activity Pool and gardens, making deal for families. The Molokini Wing is med for the tiny crescent-shaped islet, in w from most of its guest rooms.

and Wailea's Spa Grande is like no other the world, offering an unequaled facility, most professional staff and an inspira- nal beachfront location. Among the ny treatments available is the Longevity gram, a blend of Hawaiian, ancient stern healing, relaxation techniques and ropean rejuvenation therapies.

ore active pursuits at the resort include ee 18-hole golf courses, 14 tennis urts and a 2,000-foot Activity Pool, along with sailing, snorkeling and other ocean activities. For sustenance, eight restaurants span a variety of culinary selections, from local Maui specialties to Japanese cuisine to Polynesian feasts.

Camp Grande is a special haven for children ages 4 to 12, who can "dine" at a kids-only restaurant (specializing in ice cream and hot dogs!), wade in a whale-shaped pool, learn new skills in the crafts room, play on the computer, and much more. Outings such as nature hikes introduce children to Hawaiian landscape and culture. Private babysitting services can be arranged through Camp Grande as well.



A stay at the Grand Wailea Resort, Hotel & Spa is an opportunity for guests to immerse themselves, body and soul, and return home having had the experience of their lives.

For more information and reservations, call (800) 888-6100 or visit their website at www.grandwailea.com



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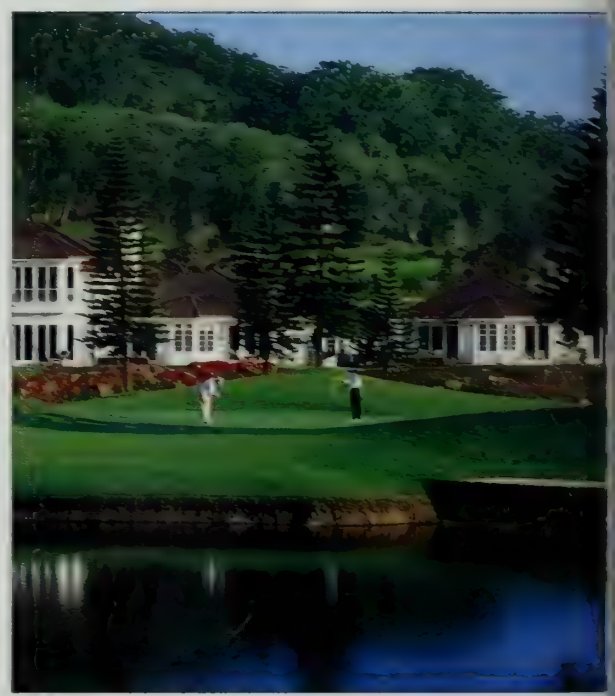
ISLAND OF LANA'I

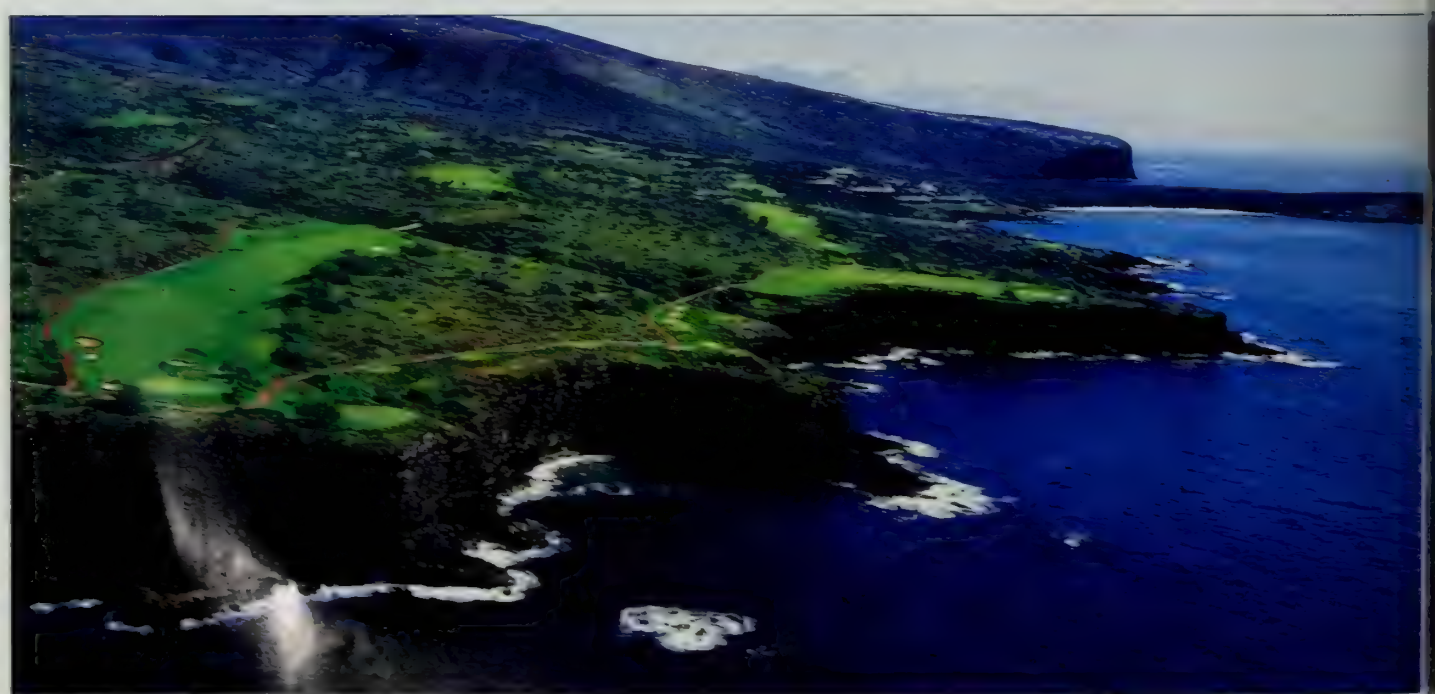
The island of Lana'i, with its sweeping vistas, pine forests, isolated beaches and warm Pacific waters, is the ideal spot to shed urban woes and regain a sense of inner tranquillity. A mere nine miles from Maui, this secluded paradise beckons those who seek luxury and adventure off the beaten path.

This remarkable place has been blessed with a nearly limitless array of natural, cultural and recreational offerings. Here, nature lovers can enjoy hiking through emerald highlands, snorkeling in a marine-life sanctuary and strolling along pearl-white beaches. Historically-minded visitors can discover petroglyphs, shipwrecks and the charming plantation style of Lana'i City. For the sporting crowd, options seem endless: sea kayaking, sailing, deep-sea fishing, tennis, scuba diving, horseback riding, downhill bike tours, sporting clays and two championship golf courses, to name a few. However, choosing what to do may be easier than deciding where to stay when making Lana'i your island escape. Guests may select from two spectacular resorts: the seaside Manele Bay Hotel and the up-country Lodge at Koele. Each offers a strikingly different experience, yet both are home to superb, award-winning cuisine. And guests of either one are able to enjoy all the amenities the island has to offer.

Blending the architectural styles of old Hawaii and the Mediterranean, the Manele Bay Hotel overlooks the white sands of Hulopo'e Beach. Well-appointed guest rooms with Asian accents and private patios enjoy views of Lanai's dramatic coastline or tropical gardens complete with ponds and waterfalls.

Guests of the Manele Bay Hotel c indulge in a variety of water sports and s treatments. They're also steps away fro the Jack Nicklaus-designed Challenge Manele. This 18-hole, par 72, 7,039-ya golf course boasts unobstructed views the ocean from every hole.





miniscent of a fine country estate, the dge at Koele features high-beamed ceil-gs, natural stone fireplaces and a unique llection of Pacific art, while guest oms are appointed with plantation-style rnishings. Days at the Lodge are spent joying genteel pursuits such as croquet, olls through hillside gardens or the hid conservatory, and complimentary rnoon tea.

lfers can challenge their prowess on Experience at Koele, designed by g Norman. Its par 72 mountain lay- boasts panoramic views of the island a dramatic 250-foot drop from tee to en on the signature 8th hole.

those who admire the island's exclu-ty but whose visits seem ever too brief, residential opportunities make it pos-e to call Lana'i home. Living on na'i is an unparalleled experience. The n forests of Koele combine with the stine beaches of Manele to form an lusive resort community with two dis-tinctly different lifestyles, while all the wonderful elements remain accessible to both visitors and residents alike.

The Resort at Koele offers an upland living experience unique in Hawaii. Homes echo the Lodge's style and design motifs, and incorporate such distinctive features as sloping copper roofs, stone fireplaces, high ceilings, private terraces and deluxe kitchens with custom granite counters. Not to mention the stunning golf and mountain vistas. The centerpiece of these luxurious townhomes and single-family homes is the warm and inviting Great Room.

The oceanfront Manele Bay Resort is nestled along Lanai's dramatic Pacific coastline, and offers spectacular golf views. It is a tropical paradise retreat. Maintaining Manele's Mediterranean and Polynesian influences, the residences create an open-air island feel. Grand windows frame almost every wall, while elaborate masonry and handcrafted woodwork are found throughout.

As Lana'i residents, homeowners are free to enjoy all of the resorts' amenities and services, including the renowned Lana'i Visiting Artist program, which offers guests and residents intimate encounters with internationally-acclaimed writers, film makers, musicians, chefs and fine artists.

Beyond Lanai's more modern indulgences, this sparsely-populated island is a quiet, peaceful refuge for body and soul. Small-town friendliness and a relaxed pace are a way of life here.

Whether seeking a romantic hideaway, an activity-filled adventure or an exclusive yet down-to-earth place to call home, Lana'i offers something special for everyone.

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The Kea Lani, nominated by Condé Nast Traveler readers as one of the Pacific region's top five resorts, offers both suite and villa guests three swimming pools, including a 40-foot water slide and a pool for adults only. Each villa has its own plunge pool with dramatic ocean views.

Culinary delights abound. From a sumptuous island breakfast at the Kea Lani Restaurant to the casual Polo Beach Grille poolside and the trendy Caffe Ciao trattoria and delicatessen, there is something for everyone. Villa guests may prefer to stock their gourmet kitchen and take to the cooking themselves, or enjoy the luxury of ensuite dining prepared by our Chef. As the evening sky takes on new hues, Nick's Fishmarket Maui comes to life with impeccable service and superb dining.

Relaxation is an art at the Kea Lani. At Spa Kea Lani, our aestheticians put you at ease with massages, facials and body treatments. Ocean an water sports, golfing and tennis, Children's program there is much t do in Wailea, or nothing at all.

The resort prides itself on its insi tence on privacy for all guests, plus dedication to quality and servic making the Kea Lani Villas a favorit choice for discerning guests fro around the world.







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OUR SEASONS HAWAII

UALALAI

et along its own beach amidst lush opical foliage is Four Seasons Resort ualalai at Historic Ka'upulehu, a AAA ive Diamond resort. Located on the ohala coast of the Big Island of Hawaii, e 243-room resort successfully combines e rich traditions and mythical lore of sterday with the exceptional level of rvice of today.



n arrival, guests are greeted with a fresh i and tropical juice, then personally scorted to a generously sized guest room oused in a Hawaiian-style bungalow, each ith a full ocean view. Throughout the esort, pathways meander past ancient Hawaiian fishing ponds, along the ocean nd five unique swimming pools includ- ng Kings Pond, a natural lava pool with Hawaiian fish. The resort provides a are opportunity to grasp the history and ulture of the Big Island with the Hawaiian Interpretive Center and one- f-a-kind art collection that spans from 775 to the present.

or recreation, guests can play the signa- ure 18-hole, Jack Nicklaus-designed championship golf course or visit the Hualalai Sports Club and Spa. Providing the latest in fitness programs, eight tennis courts and 17 indoor/outdoor treatment rooms, it is a destination within itself.

MAUI

Since it opened in 1990, Four Seasons Resort Maui has been honored with the AAA Five Diamond Award. Such honors are hardly surprising. Situated on 15 spectacular beachfront acres, the intimate 380-room resort is an elegant and tranquil enclave of courtyards, terraces, lush gardens and reflecting pools. But what brings many guests back, year after year, are the intangible essentials of impeccable service.

Pure pampering occurs poolside as the staff offers cold towels, ice water and refreshing Evian mist. A host of



complimentary activities includes the Health Centre and outdoor cardiovascular machines, a Games Room, two tennis courts, croquet court, putting green, mountain bikes, snorkel gear, and daily aquacize classes and scuba lessons in the pool.

Families will find a warm welcome when they arrive as children are greeted in the room with milk and cookies and a special gift to take home. The complimentary Kids For All Seasons program is offered year round and provides children a unique exposure to the Hawaiian culture through creative games and excursions.



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HALEKULANI



Halekulani, originally a private beachfront estate, has been accommodating discriminating travelers to Waikiki Beach since 1917. The hotel's tradition of gracious hospitality prevails today in the same beachfront setting and is an oasis of luxury, fine cuisine and personalized service.

The 456-room hotel links the elegance of the past with that of the present. A 1930s building of the former Halekulani has been incorporated into a new design consisting of five interconnecting buildings ranging from two to 17 stories, surrounding tranquil courtyards and gardens overlooking the ocean.



Halekulani, which in Hawaiian means "House Befitting Heaven," aptly lives up to its name as the staff's personal touches and attention to detail are the hallmarks which lure guests back year after year. Among the special services are the availability of concierge staff, around-the-clock room service and in-house laundry and dry cleaning services. Personalized touches such as greeting of guests by a receptionist and escorting them directly to their rooms to complete registration and addressing all guests by name whenever possible are emphasized.

Halekulani is the only property in Waikiki to hold the Five-Diamond (lodging rating from the American Automobile Association (AAA). Moreover, La Mer holds the only AAA Five-Diamond (restaurant) rating in the state. Halekulani is the only property in Hawaii and one of only 23 in the U.S./Canada/Mexico to hold this dual distinction.

Halekulani is a member of Leading Hotels of the World and Preferred Hotels and Resorts Worldwide.

The beachfront two-story Main Building has been restored to feature an indoor/outdoor dining room, Orchids, which specializes in international seafood, and La Mer, a romantic and award-winning French restaurant.

Guests may experience the cultural side of Oahu and enjoy three of Honolulu's finest cultural attractions: the Honolulu Academy of Arts, The Contemporary Museum, and the Honolulu Symphony Orchestra, as guests of Halekulani.

For reservations and information, contact a travel planner or the hotel directly at (800) 367-2343 (808) 923-2311; or write to 2199 Kalia Road, Honolulu, HI 96815-1988. Discover Oahu's best and unique activities. Visit our "Oahu Lifestyle" section on our website: www.halekulani.com

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DISCOVERING HONG KONG



LEFT: "Teresa Coleman is a must for anyone interested in beautiful old textiles."

BELOW: "One of her specialties is imperial robes." The Chinese robe is 19th century.



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detailed descriptions of each piece and its history.

De Guardiola, who shops for her clients as well as for herself, also finds inspiration on her excursions. One of her latest discoveries, Teresa Coleman Fine Arts, specializes in antique Asian textiles. "These old fabrics often give me ideas for new wallpapers or custom-printed fabrics," she says. "I recently bought some pieces that I'll use to make pillows." Other treasures to be found there are imperial robes—another specialty of the shop—Chinese fans and a charming collection of nineteenth-century Mandarin hats. Coleman also has a separate gallery devoted to Tibetan rugs and tapestries.

Plum Blossoms is a slight departure from de Guardiola's other choices. American director Stephen McGuinness, who actually lives in Kathmandu, has two interests: contemporary Chinese and Vietnamese artists and antique Tibetan boxes, tables and chests, some of which date to the seventeenth century. "His collection is the best by far," says de Guardiola. "Any other dealer would love to have one or two of these pieces; Steve has about fifty. All of them are very good quality, in excellent condition and unusual. And he knows their history. It's fascinating to listen to him describe them."

For decorative items, de Guardio-

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HONG KONG SOURCES

1 HONEYCHURCH ANTIQUES LTD.
29 Hollywood Road
852-2543-2433
Asian antiques and objects

2 CHARLOTTE HORSTMANN & GERALD GODFREY LTD.
104 Ocean Terminal, Kowloon
852-2735-7167
Asian furniture, porcelain and objects

3 GRACE WU BRUCE CO., LTD.
701 Universal Trade Centre
3 Arbuthnot Road
852-2537-1288
Ming furniture and objects

4 TERESA COLEMAN FINE ARTS LTD.
79 Wyndham Street, Central
852-2526-2450
Antique Oriental textiles, rugs, fans and paintings

5 ART TREASURES GALLERY
42 Hollywood Road
852-2543-0430
Antique Chinese furniture, pottery, bronzes and art

6 PLUM BLOSSOMS (INTERNATIONAL) LTD.
17/F Coda Plaza
51 Garden Road, Central
852-2521-2189
Tibetan objects, antique robes and textiles and contemporary Chinese art



GUCCI

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DISCOVERING HONG KONG

RIGHT: "Plum Blossoms has wonderful Tibetan furniture and objects, antique textiles and contemporary Chinese art," says de Guardiola. She considers Zhu Wei's *China, China, No. 2*.

FAR RIGHT: The collection of "excellent-quality" Tibetan furniture includes a circa 1880 painted small cabinet.





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la's preferred place is Art Treasures Gallery. "Andy Ng is one of the most popular dealers in Hong Kong," she says. "The local foreign community shops there religiously." Ng concentrates on bronzes and pottery from the Han, Tang and Song dynasties, as well as Neolithic pieces. A rare gray figure that attracts de Guardiola's attention is a Han Dynasty piece made between 206 B.C. and A.D. 220. "Andy gets so much joy out of what he does," she points out. "He takes time to explain what to look for and why an object is important, and he'll give you the piece's entire history."

Ng also has a 70,000-square-foot warehouse an hour-long ferry ride away in mainland China that's brimming over with Asian furniture. If the designer is searching for something in particular, Ng will check his inventory before she makes the trek.

While all of these dealers are well respected, that doesn't mean you can't engage in a little bargaining. But if you're going to do it, de Guardiola warns, take your time and get to know the owner. "All these dealers are knowledgeable, so start by asking them about the history of the piece. If you don't feel comfortable with the price, comparison shop with other dealers. Everyone is used to, 'We'll come back and look again tomorrow.' You have to have patience. Remember, they know the market better than you do, and how rare the piece is and if there's room to negotiate."

Like so many who make Hong Kong a stopping-off point en route to somewhere else in Asia, Joanne de Guardiola visits it briefly and paces her shopping excursions briskly. "There's never enough time to do Hong Kong," she says, "even if you're shopping for four or five days straight. There's just too much to look at. The most important thing is to have fun doing it." □



LEFT: A 19th-century carved wood window screen hangs behind Ming horse attendants at Art Treasures Gallery. "The store focuses on porcelain figures, bronzes and pottery from early periods."

RIGHT: Owner Andy Ng and de Guardiola examine the glazing on sculptures that have detachable heads.





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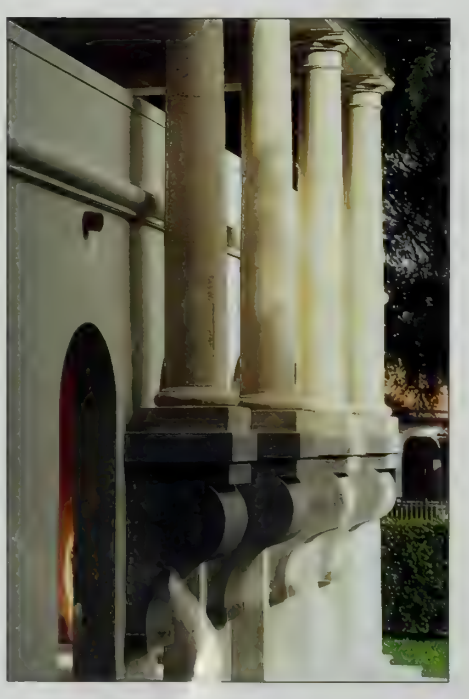
CUBAN CLASSICISM

JORGE L. HERNANDEZ DRAWS ON HIS HERITAGE IN FLORIDA



Text by Victoria Newhouse
Photography by Carlos Domenech

ABOVE: Classical forms and bold proportions characterize a Coral Gables, Florida, house by Jorge L. Hernandez. BELOW: The columns, from Stone Legends, are made of cast stone.



IN MIAMI'S CORAL GABLES, THE TUSCAN-TEMPLE-STYLE FAÇADE of a new house by architect Jorge L. Hernandez fits perfectly into the community's fanciful architectural tradition. No matter that the classical front elevation, rising among tropical palm and banyan trees, was inspired by St. Paul's church in London: This predominantly Mediterranean-style garden city, created in the 1920s, includes Tuscan and Moorish buildings as well as enclaves based on Chinese, Norman and Cape Dutch architecture. Even within this exotic setting, the taut pedimented portico raised high above the ground on corbels and the quirky triangular site make the house a remarkably strong presence on De Soto Boulevard.

The building's style and location reflect an unusually close relationship between the architect and his clients, Marisol and Oscar Hidalgo. Hidalgo had been familiar with Hernandez's reputation since his student days at the University of Miami, where Hernandez was a professor (he has since become associate dean). With a degree in hand, Hidalgo decided to become a developer specializing in luxury residences, and by the time he was ready to build a house of his own, the romantic quality of several projects by Hernandez had attracted his and his wife's attention.

"Coincidentally, I had looked at that plot for years," Hernandez says of the challenging, asymmetrical site Hidalgo had acquired on one of Coral Gables' principal streets. "I'd always wanted to do a house there because of the curious geometry."

That turned out to be one of many things the two men had in common. Both Hernandez and his clients are Cuban Americans. "I came to the United States when I was five years old, so I have memories of my house—a Bauhaus apartment building—and of

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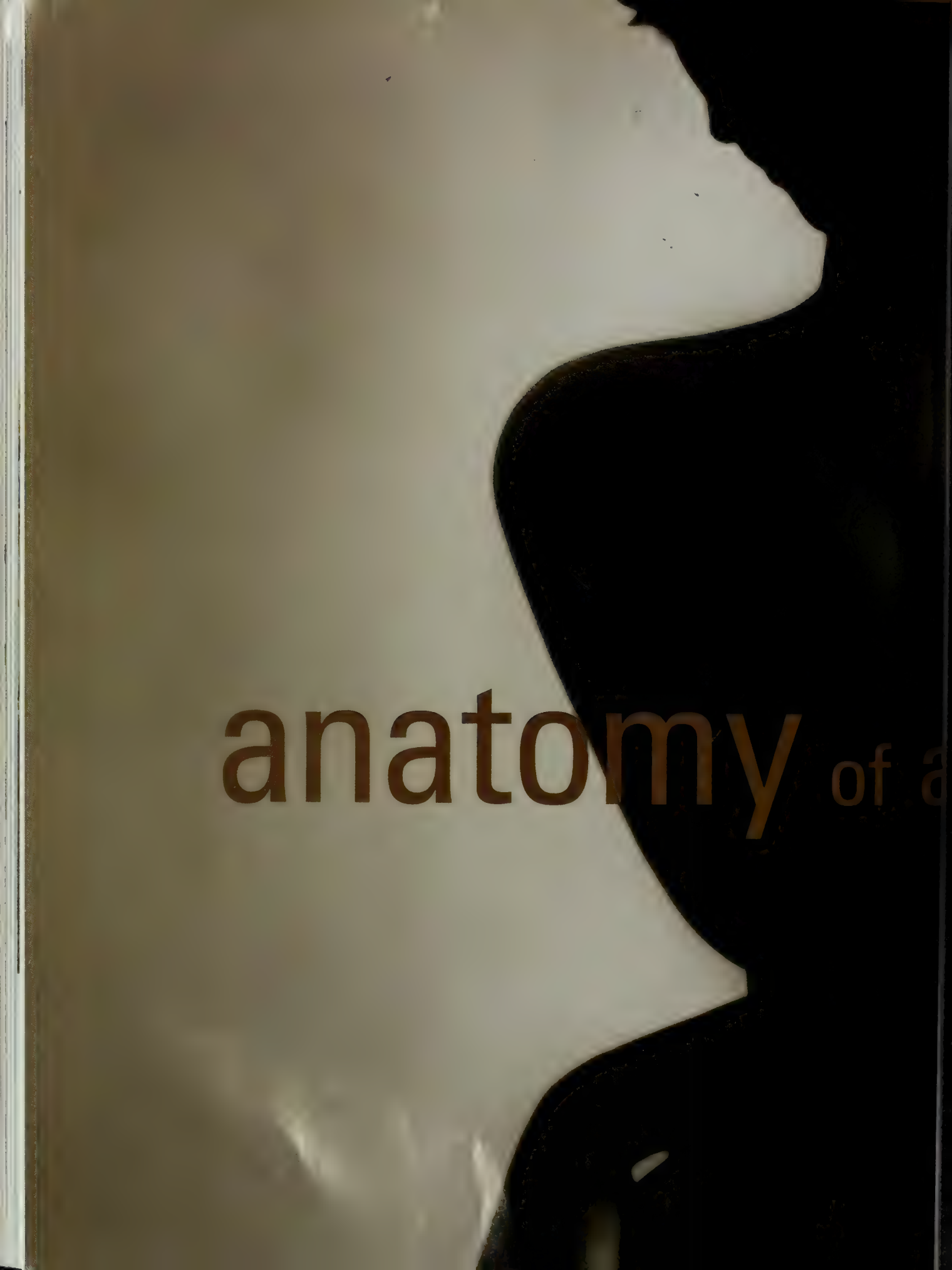
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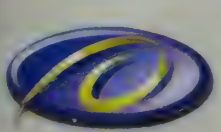
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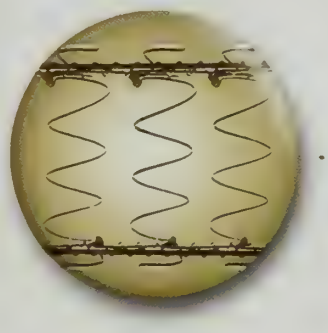
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CUBAN CLASSICISM

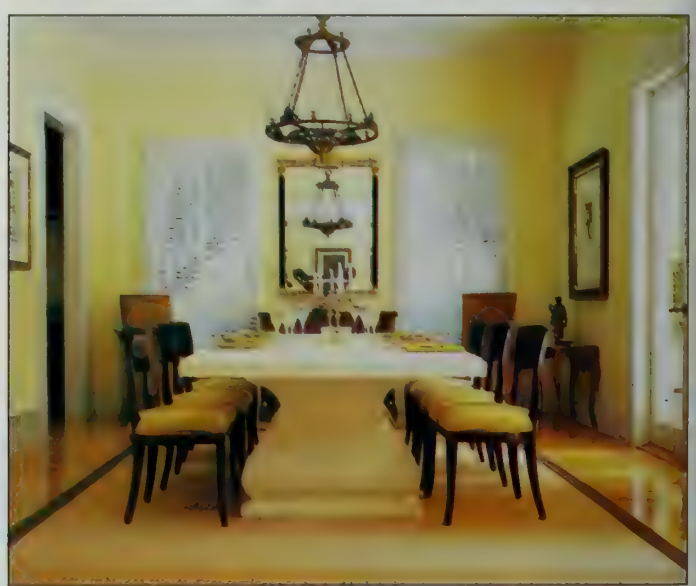


BELOW: "There's a spareness to the interior that mixes with the classicism of the exterior," Hernandez says. The dining chairs are covered in a fabric from Rose Cumming.

ABOVE: "If there's a heavy rain, the color becomes even richer," Hernandez says of the orange entrance arcade, whose tropical tone was inspired by his native Cuba.

RIGHT: The living room's soft yellow contrasts with the bright hue of the entrance hall. The painting is from Wifredo Lam's series *The Jungle*. Rose Cumming sofa fabric.





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my grandfather's farm," the architect says, "as well as the quality of the light, and the architecture, which is particularly robust in Cuba."

As is the case with many young Cuban Americans who have little or no firsthand experience of their country of origin, the poetic dreamscape that was evoked for them by an older generation is free of the island's current harsh realities. The architect's nostalgia for Old Havana's beautiful Baroque and Neoclassical buildings bathed in golden light has influenced his interest in creating plays of deep shadow, such as those in the Hidalgos' entrance arcade.

The 6,000-square-foot house's U shape recalls the two-story central courtyard plan characteristic of colonial architecture in Havana. In Coral Gables the double height is reserved for the front, in which the main living and dining areas are on the first floor and the bedrooms are above. A triangular courtyard lies between single-story dependencies

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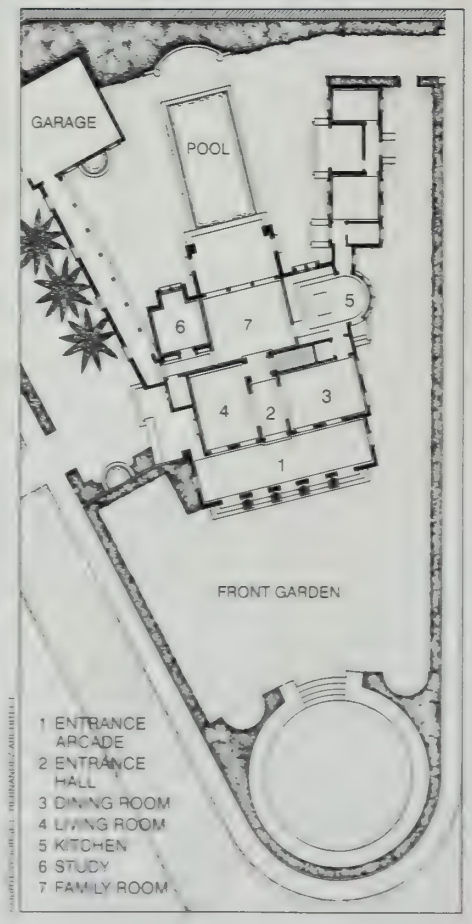
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on one side and an open loggia leading to the garage on the other.

Marisol Hidalgo wanted what she describes as "a place to entertain a lot—especially family—that would be warm and homey but also beautiful and classical." The informal courtyard and swimming pool, the children's playroom and the bow-windowed kitchen and breakfast room all fulfill the "homey" requisite, while the house proper is inspired by a sedate classicism.

The façade's arcade, sheltering the main entrance, is also reminiscent of Cuba, but in contrast with the Caribbean's brightly colored façades, the exteriors here are a discreet bone white, with color reserved for the inside. (Anna Suares-Burgos advised on the interiors, where all the artwork is by Cubans.) "I compare the house to a tropical mamey fruit, which hides its orange pulp within a bland skin," Hernandez notes.

The hot orange of the arcade's recesses carries through to the entrance hall and rear porch; sage green, mustard yellow and deep blue enliven the parents' and children's rooms. The arcade and the loggia above it, together with a



LEFT: "We created a rear courtyard to accommodate the sharply triangular lot," says Hernandez. ABOVE: The back porch opens onto the courtyard and swimming pool.

number of porches, provide the indoor-outdoor spaces that are also typical of the house's Cuban sources—for Hernandez they are "remembered places that have the contemplative quality of a de Chirico painting."

Although memory—with its melancholy overtones for the exile—informs Hernandez's design, local landmarks are a factor too. At one end of De Soto Boulevard is Schultze & Weaver's monumental 1926 Biltmore Hotel, with a tower inspired by the Giralda in Seville, and nearby, the scenic De Soto traffic circle (named after Hernando de Soto, one of the explorers of Florida) revolves around the Corinthian column of Denman Fink's 1925 fountain.

The Hidalgo residence is designed to mediate between its neighbors' con-

continued on page 90



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trasting scales. The Tuscan columns recall entire neighborhoods in Havana where street arcades are supported by classical colonnades, but the house also bows to the fountain column. Acknowledging the regional tradition of masonry construction, the vertical seams of the portico's columns are carefully staggered so as to convey the appearance of a load-bearing function.

In drawing on the Caribbean island for inspiration, Hernandez and other Miami practitioners—among them Andres Duany and his wife, Elizabeth Plater-Zyberk (who is best known for her and her husband's design of the town of Seaside in the Florida panhandle), the Trelles group, Teofilo Victoria

> The house's U shape recalls the two-story central courtyard plan characteristic of colonial architecture in Havana.

and Tomas Lopez-Gottardi—are continuing a long-standing tradition of exchanges between Havana, Europe and the Americas. Historically, Cuban architects and foreign architects building in Cuba looked to overseas models; by the 1920s American architects in Havana were bringing elements of the island's built environment to their work in the United States.

Paradoxically, it is in Miami that Cuban American architects are now creating the architecture that might have existed had the island continued to enjoy the design freedom that prevailed until the restrictions imposed by Fidel Castro in the early 1960s. Notwithstanding rare instances of recent innovation in Cuba, the postmodern Hidalgo house has no equivalent there today. But if history indeed repeats itself, aspects of this evocative Coral Gables residence will undoubtedly find their way back to Havana. □









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THE NETHERLANDS OPEN-AIR MUSEUM

CELEBRATING DUTCH RURAL LIFE NEAR ARNHEM

Text by Jonathan Kandell/Photography by Kees Hageman

At the beginning of this century a wave of nostalgia swept over northern Europe. It was stirred by fears that new factories and burgeoning cities were destroying traditional rural life and, consequently, the very foundation of a nation's character or soul. To save some of this heritage, open-air museums were created in Sweden, Denmark, Norway and the Netherlands. In each of these countries, farm and village houses from different regions were taken apart and reconstructed in theme parks—within easy access of most inhabitants—enabling an urban generation to see how their agrarian forebears had existed and perhaps to mourn the loss of a simpler, slower-paced way of life.

But as this century of massive industrialization comes to a close, the current directors of these open-air museums seem as worried about oversentimentalizing the rural past as about preserving it. Perhaps nowhere has this dichotomy been more evident than at the Netherlands Open-Air Muse-

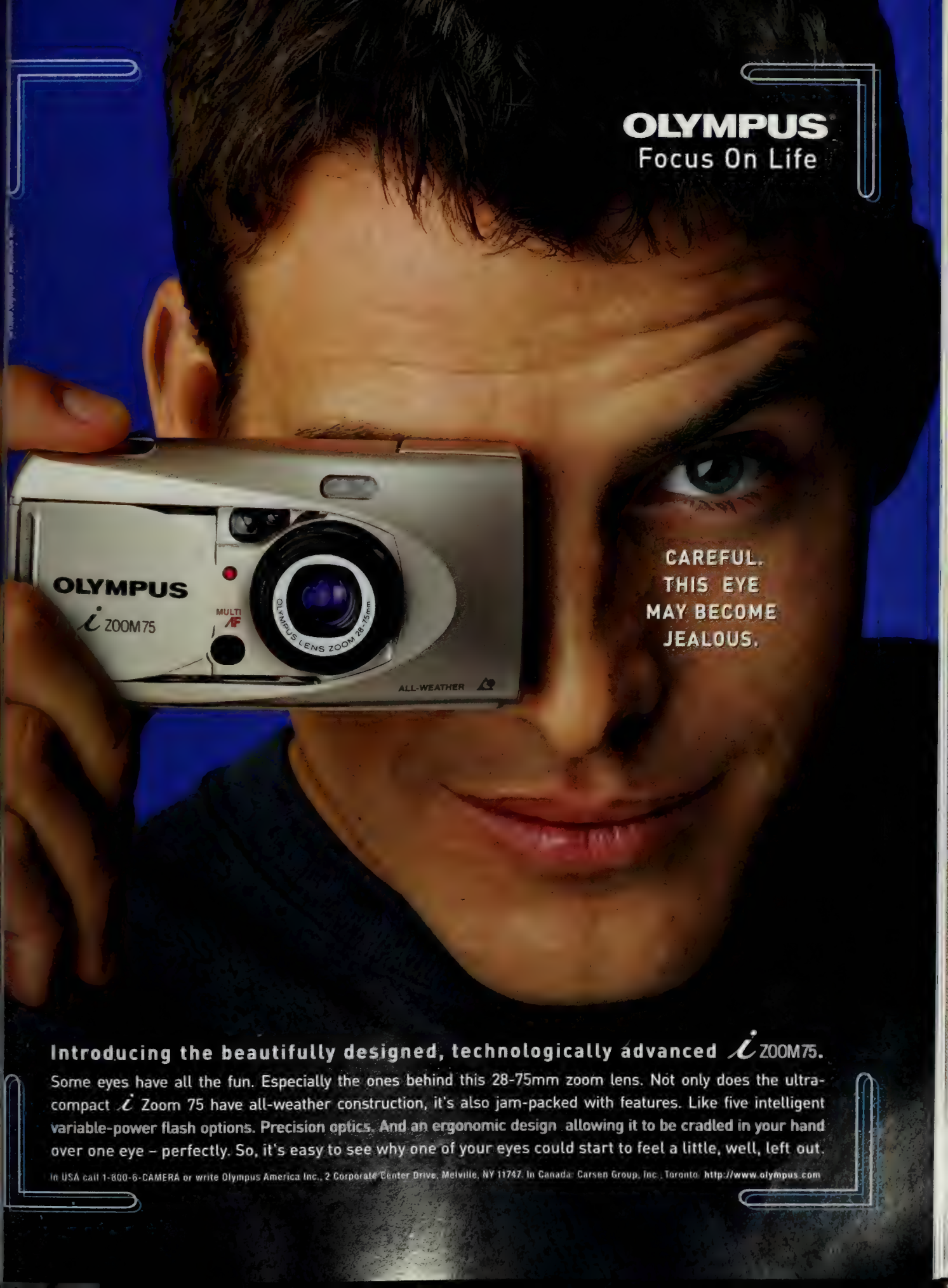
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Almost 400 years of Dutch heritage and culture has been preserved at the Netherlands Open-Air Museum near Arnhem. Above: The transplanted Zaan village.

Left: The all-wood fisherman's cottage from the island of Marken in the Zuider Zee dates to circa 1750. Brightly hued walls set off a collection of plates and chargers.



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THE NETHERLANDS OPEN-AIR MUSEUM

BELOW: The merchant's house typifies residences built in the 18th century by well-to-do families in Koog aan de Zaan. RIGHT: The dining room is furnished in 19th-century bourgeois taste.





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um, which was founded in 1912. Located near Arnhem, about an hour's drive east of Amsterdam, it has 129 mostly rural exhibits on its 110 acres of fields, meadows and woods.

"The founders of this museum believed that what made them Dutch—the folk culture of farmers and fishermen and artisans of the countryside—would not survive industrialization and had to be preserved in order to save some part of themselves as well," says Jan Vaessen, director of the museum. Nowadays this romantic impulse must accommodate a more scientific urge to present the harsher realities of the agrarian past. "Every day I feel the pull of both these strains," says Vaessen, whose academic background includes research in sociology and art.

As an example of the tug-of-war that engages him—and the 310,000 annual visitors—Vaessen cites the Blue House. Transplanted from an eastern region of the country, the thatch-roofed house with blue-tinted walls dates from 1771. It was inhabited by successive generations of a modest farm family, who owned a few cows and a bit of arable land and who supplemented their income by weaving flax and carving wood clogs.



LEFT: A 1646 farmhouse originally stood in the Betuwe district. Double doors lead to the threshing floor and animal stalls; only a wood partition separates them from the living quarters.

The interior has a main room with three simple wood chairs around a table set on a cobblestone floor. Cupboard beds, hidden behind sliding slats, take up one side of the space. On racks above them are the family's heirlooms, a collection of blue-and-white ceramic dishes. There are two tiny side rooms with their own cupboard beds, two looms and a primitive version of a playpen—a yoke on wood rails placed around a child's waist to keep him from wandering.

"From a scholarly point of view, the way the house is presented isn't bad," notes Vaessen. "We have an enormous amount of documentation about its inhabitants and their

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THE NETHERLANDS OPEN-AIR MUSEUM

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possessions. But if I were to take the public's wishes to heart, there would be a fire in the chimney and some people dressed in costumes pretending to be the residents."

Instead, visitors, such as a recent group of schoolchildren, are asked to use their imaginations to balance this family-around-the-hearth vision with the discomforts of preindustrial peasant life. The windswept, rainy day gives them a hint of the cold that no simple fireplace could have dispelled. More troubling is the fact that the barn is contiguous with the living quarters. Not even a wall separated people from their animals.

If the subliminal lesson of the Blue House is that peasants lived no better than their animals, then the message the nearby Zuid-Scharwoude farmhouse conveys is that its wealthy owners believed in pampering their livestock as they would themselves. This dwelling, originally located in western Holland, was built in the mid-eighteenth century by dairy farmers. The house is made of brick and has a massive roof covered with tiles.

Inside, the living areas, on the periphery of the central barn, are several times the size of the main room in the Blue House. They were kept warm by ceramic-tile stoves — a technological breakthrough that enabled large spaces to

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BELOW: A colorful wash over plaster-and-clay walls distinguishes the Blue House, a small 1771 thatch-roofed farmhouse that came from Harreveld.



ABOVE: A carved wood mantel is mounted over a delft-tiled stove backing wall in the living area of an 1832 Giethoorn farmhouse. Rush-seat chairs surround a tripod table.

BELOW: The Blue House is a particular kind of farmhouse known as a *los boes*, a structure where people and animals lived communally, with no divisions between them.



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THE NETHERLANDS OPEN-AIR MUSEUM



LEFT: Panels painted with flowers decorate the cupboard bed in the parlor of a house that belonged to a mariner in the Zuider Zee port of Hindeloopen.



The *los hoes* was commonly seen in the countryside until the beginning of this century. ABOVE: Wattle-and-plaster walls define a Drenthe *los hoes*.



RIGHT: A circa 1862 drainage mill, which was used to keep a polder dry, combines a thatch-covered octagonal wood tower and a cast-iron windshaft for the sails.

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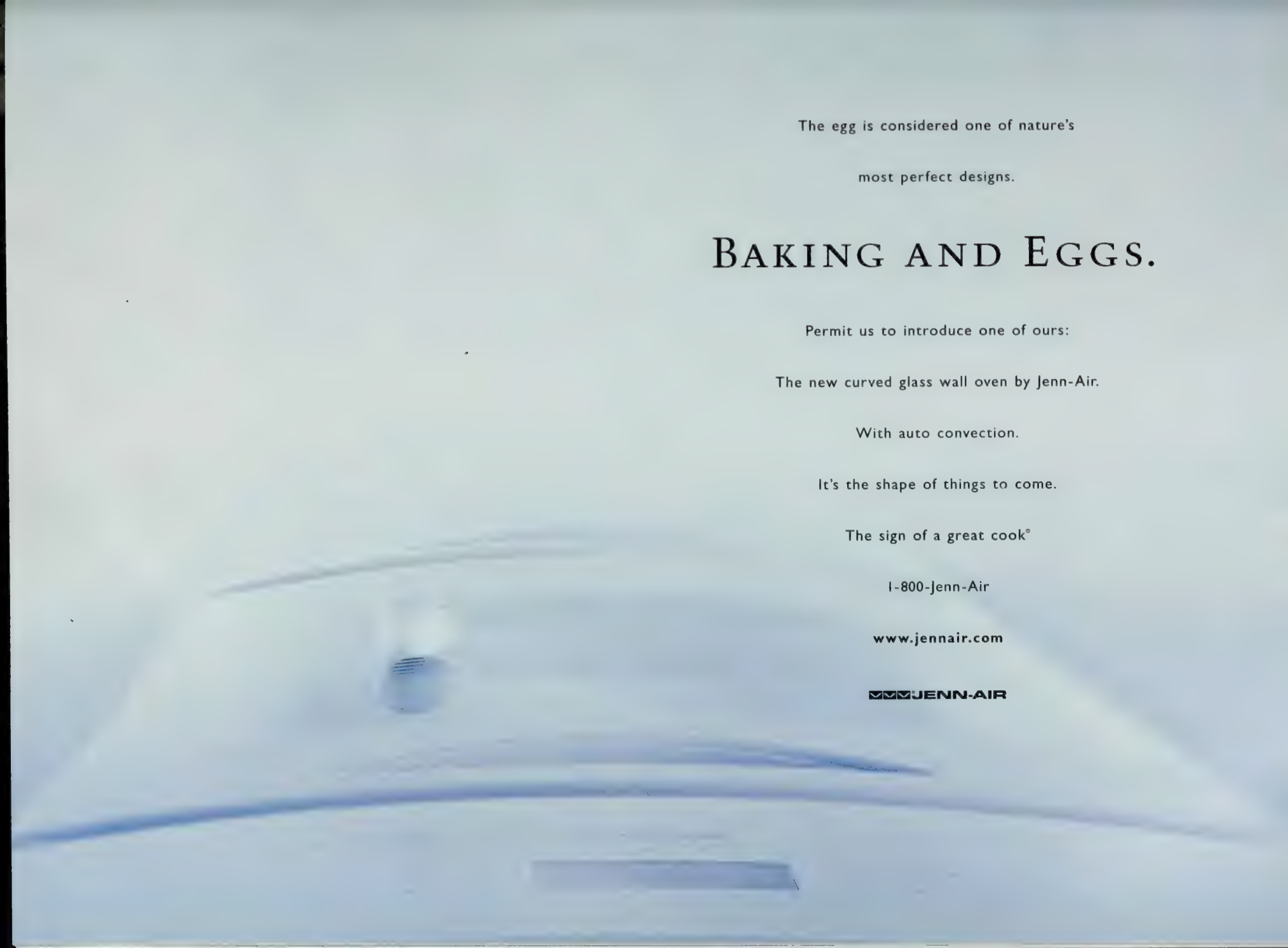
be comfortably heated even in the coldest winters. There are several rooms, all of them with carpeted floors. Some of the furniture is of noble wood and upholstered; the walls are lined with plates from Delft.

But just as impressive is the adjoining score of stalls for the prize dairy cows, which have a few shelves made with seashells embedded in clay. "This was the height of conspicuous consumption," says Vaessen. "The owners wanted to show off how well their animals lived."

Flaunting one's wealth seems contrary to the image that the Dutch have of themselves. Perhaps it took a slightly more sophisticated setting —for instance, the village of Koog aan de Zaan in western Holland—to bring out the traditional virtues of modesty and frugality shared even by the most affluent families. An eighteenth-century merchant's house, transplanted to the museum along with shops and houses from nearby villages, displays plenty of luxuries. It has painted cabinets and sideboards, velvet-covered chairs, mahogany chests, canopied beds and crystal chandeliers.

A closer inspection, howev-

continued on page 108



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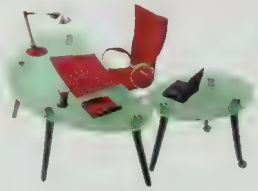
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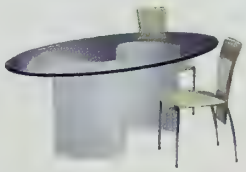

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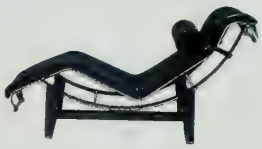

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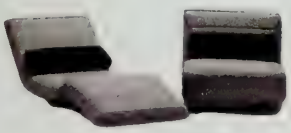

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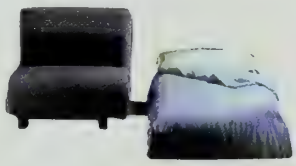

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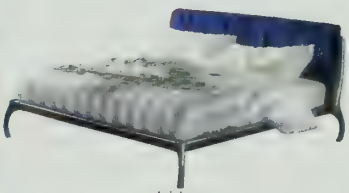

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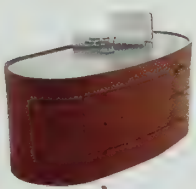

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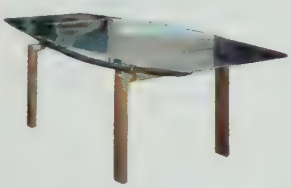

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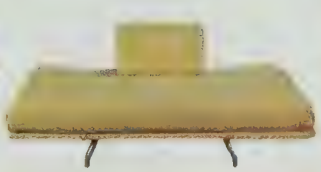

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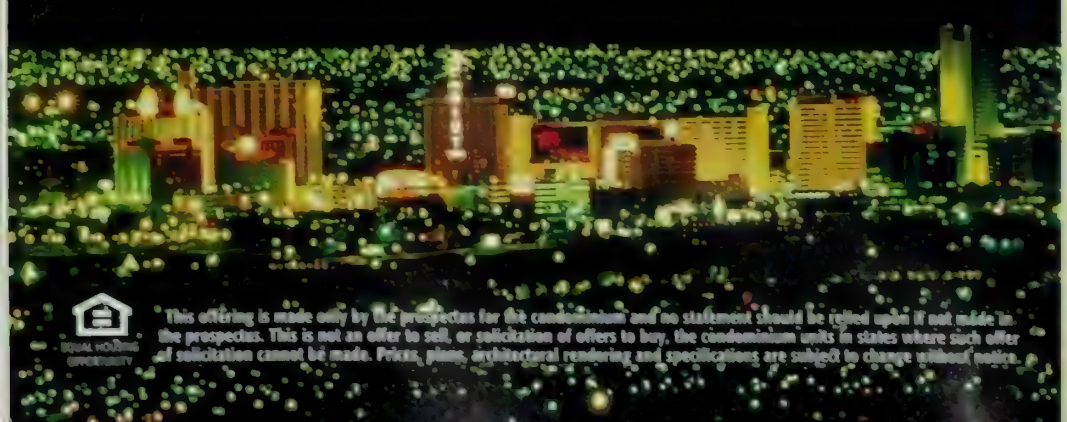
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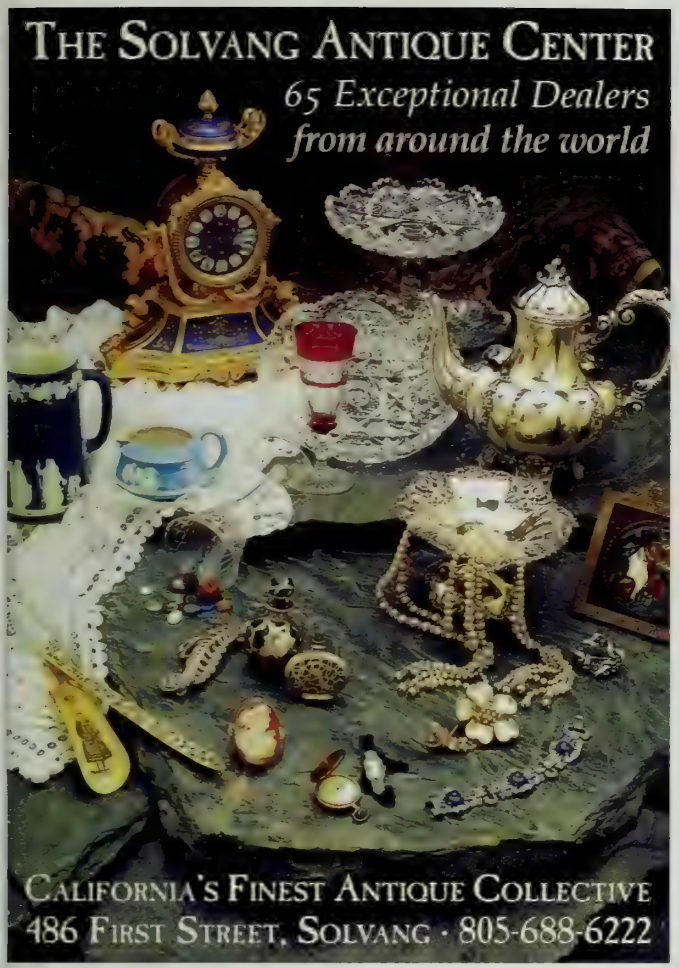


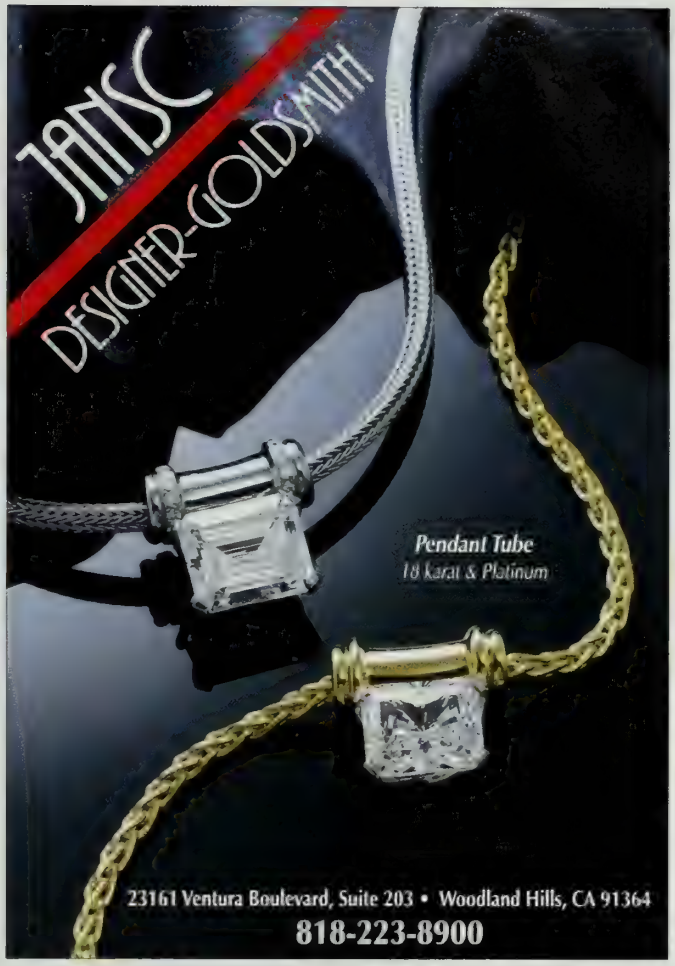
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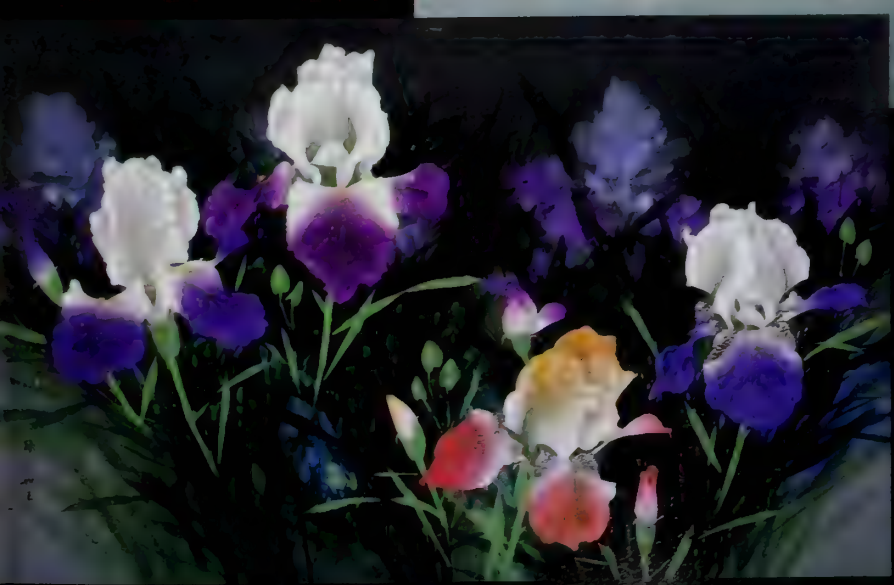


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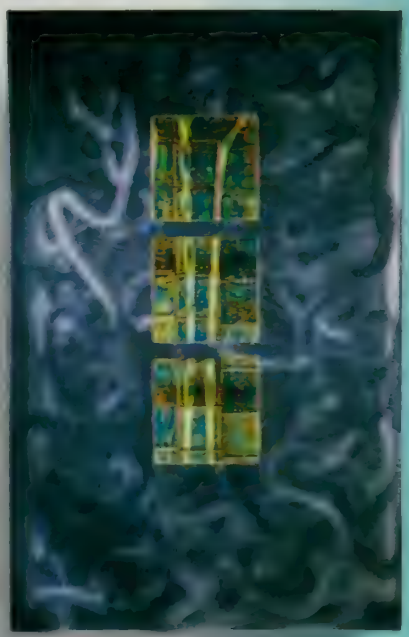
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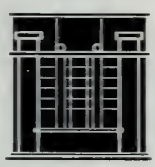
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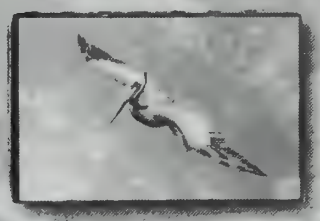


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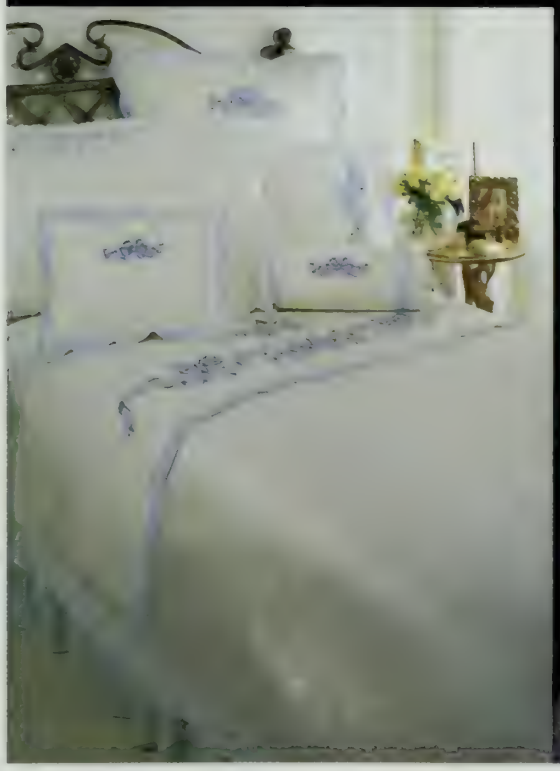
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OPEN-AIR MUSEUM

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er, reveals humbler touches. Trompe l'oeil finishes on the wood floor and dado, for example, create a marble look. The wall is stained or varnished to suggest higher-quality woods than were actually used.

From the Zaan village, visitors walk back into a timeless Dutch countryside. Sheep and horses graze against the silhouette of a windmill. A stream peeks through a curtain of reeds. Oak trees flank a dirt road that passes near a circa 1800 farmhouse whose primness hides a surprisingly lusty secret.

The residence belonged to a prosperous middle-class family from Staphorst, a village still famous for its social and religious rectitude. Inside, the walls are decorated with blue stencils and red-and-white tiles. The carved and painted doors were bought secondhand from town houses. In a corner of the main room, a wood canopy forms an intimate space around an open hearth. Nearby are a spinning wheel and a baby's cradle.

This warm paean to traditional values is belied by the scene in an adjoining room. Represented by life-size effigies, a young woman is shown helping her lover slip into the room through the window. When a daughter in a Staphorst family was ready for marriage, she was often moved into her own room. A formal engagement was announced. But in order for the prospective bridegroom to ascertain that his future wife could bear children, he would carry on trysts with her until she became pregnant. Only then would the wedding take place.

"This ritual is called *Venster Vrijen*—'making love through the window,'" explains Erwin te Bokkel, the director of public relations. "Of course, the whole family could hear what was going on but pretended not to." Here, apparently, was at least one example of residential architecture in the preindustrial era that museum officials felt should not be deromanticized. □

The museum is open daily from 10:00 A.M. to 5:00 P.M. April through October. Netherlands Open-Air Museum, Schelmseweg 89, 6816 SJ Arnhem, Netherlands; for general information, telephone 31-26-357-6100. For reservations, telephone 31-26-357-6123, fax 31-26-357-6133.

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WHO'S AFRAID OF Y2K?

WHAT TO EXPECT FROM THE INFAMOUS COMPUTER BUG

By Nicholas von Hoffman

And I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand. And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years. And cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled: and after that he must be loosed a little season.

—Revelation 20:1–3

ALTHOUGH THE THOUSAND years won't be up for another eight months, the angel has let that old serpent, Satan, in the form of the Y2K devil, out of the bottomless pit early. Just when it seemed that America never had it so good, right out of some kind of sci-fi hell comes this unparalleled religio-, socio-, politico-, psycho-spiritual techno-insect, the Silicon Valley version of Godzilla, the electro-nematode invisibly munching its way to our doomsday.

Our machines—the Hal metaphor of *2001*, if you will—have turned on us in a horrifying attempt to liberate themselves. Is Y2K an electro-slave rebellion or the ultimate in hacker vandalism? Can you hear the laughter of that seventeen-year-old trickster? Do your ears pick up the wicked ha-has of that nerdly child genius echoing off the satellites, caroming his destructive mirth across the skies while the soft clicks of his keyboard prepare for the first tick of 1/1/2000, when the universal life monitor freezes?

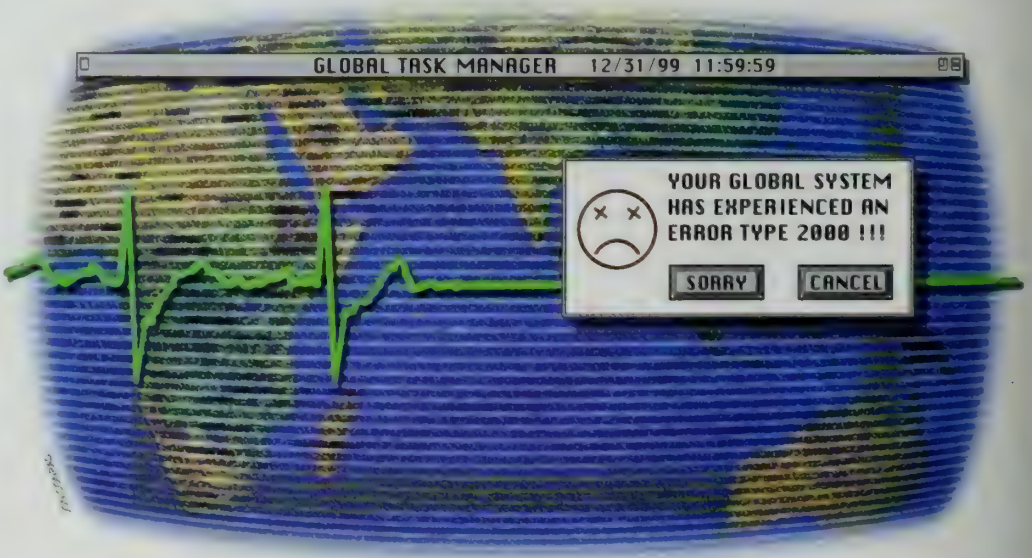
More prosaically, the Y2K bug crisis, or event, is as revealing about ourselves as it is alarming. It reveals the astonishing extent to which electronics have insinuated themselves into our lives. It underscores how meaningless the idea of technology is unless it is seen in a commercial, social and institutional context.

Y2K isn't really a technical problem. It's a flaw in the software. People have known about it for years, but it hasn't been corrected for reasons that have nothing to do with technology. Technically, correcting the flaw is simple. It requires changing the dating system from four digits to six digits—that is, from 1/1/00 to 1/1/2000. Doing it is tedious and expensive, because it has to be done millions of times on millions of devices.

That it wasn't done is characteristic of much of electronics, a world that makes a specialty of getting things half right and then prematurely pushing the half-right new product out the door as everybody says, "Don't worry about it. It works for now. We'll fix it later." In the case of Y2K, later never came, because the customers, the end users, you and I, didn't know about Y2K and so had no reason to complain, as we do about other pieces of buggy software that don't work properly, cost us time and money and drive us crazy.

For years information officers and other technical specialists tried to get the bosses to recognize the potential problems posed by Y2K, but to no avail. For many the bug must have seemed preposterous: "You mean to tell me, young man, that the absence of two digits can stop the world? I don't believe it." The other impediment to fixing the Y2K bug was the cost. It is a rare CEO who welcomes spending fifty million dollars on something that won't earn a dime. Even now the suspicion is rampant that corporations that are spending heavily to correct or stamp out the bug are doing their best to hide the costs out of fear that the truth will depress the price of their stocks.

Regardless, all of a sudden the Y2K bug pushed its way ahead of terrorism and even began to compete for attention with celebrity news. It's on magazine covers and leads local TV news as the scare story of the year. The bug has become a star. Warnings are posted everywhere, tolling out the number of days, hours, minutes or seconds left before the planet stops in midrotation.



The Y2K bug would have precipitated a crisis whenever it arose. Had it come five years ago or five years hence, there would have been a sim-

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WHO'S AFRAID OF Y2K?

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ilar response. After all, to the layperson the Y2K bug is not unlike a giant asteroid aiming for Los Angeles. Which is to say it represents, in a new guise, the immemorially old human fear of ungovernable, catastrophic events—volcanoes, floods, lightning strikes, earthquakes and forest fires—disasters beyond ken and control, whose terrible aftereffects can only be avoided or mitigated by priests, necromancers, computer programmers, shamans or magicians: those with occult knowledge able to command higher powers.

That the Y2K bug, the two-hundred-foot-tall cockroach born in a cocoon of circuits and cables, should have been predicted for the midnight hour when not only the century but the millennium changes—if not technically, at least in the minds of most of us—simply turbocharges fear and imagination. In nations where the spooky numerology of the calendar is entwined with Christian beginnings and the bosky gods of older faiths, years ending with two or more zeros carry special meaning with or without Y2K. Tradition has it that in 999 people gave up growing food and repairing their roofs in anticipation of the Second Coming of Christ and the end of the world or the first coming of the Antichrist and the making of hell on earth. In actual historical fact, they behaved with considerably more sense than some people are behaving now, but the belief persists that as millennia approach, the peasants go bonkers.

A thousand years later people are weirding out and, bedeviled by techno-chiliastic visions of the end of modern life, are debating whether they should head for the hills, barricade themselves in their homes or simply go about their business without worrying about what the various insects spawned in the labs and workshops of Electroland have prepared for them. Even now, months before the event, the uncertainties are breeding a mass nervousness that has the potential to break out into panic. We are people who hide from the imponderables and expect reliability and certainty. America is a control-freak culture, thanks in no small measure to the power of electronics to see where none have seen before, to warn, to guide and to prevent the undesirable and to make the desired happen. We are a people who believe in consultants and overuse words like *expertise* and *guru* because we believe there is authoritative knowledge for all topics and every situation.

When it comes to the electro-entomology of the bug, there are consultants and gurus aplenty, but they don't agree with each other. By next January 2 we'll know who was right and who wasn't, but between now and then people will have to decide what they're going to do. They will have to do that deciding with little or no understanding of the systems they depend on for the necessities of life. But scientific and engineering knowledge alone doesn't take



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WHO'S AFRAID OF Y2K?

you very far in guessing correctly about what will happen in eight or nine months.

As an example, let's take a gander at the universally indispensable service: electricity. There are thirty-two hundred companies involved in delivering power to our homes, offices, factories and other institutions, according to the North American Energy Reliability Council, the organization charged by the government with coordinating the debugging of the electrical utility industry. To know whether or not the nation will have glitchless power, one would have to know what state of progress each of these companies has achieved.

But we can essay some kind of conclusion. We know that the industry is very much aware of what is expected of it and what will happen if it fails. It is at work. We know that the electrical generation industry customarily keeps between a week and three weeks' worth of fuel—oil, gas and coal—for electrical generation on hand so that if the industries supplying the fuel run into problems, a margin exists for repairing them before things get rough.

We know that power generation and distribution is a marriage of technologies and organizations, a marriage of electricity with telecommunications. The great electrical grids and the smaller distribution systems that parcel out power to home and office cannot operate without telecommunications. Indeed, if there is a breakdown, it is extremely difficult for repairs to be made if the communications systems are not operating. To keep in constant touch with itself, the industry uses fiber-optic lines, computer networks, microwave systems, dedicated, leased telephone lines, satellites, cellular networks and Internet services. If they go down, and we don't know that they will, things will not be looking too hotsy-totsy in River City.

We also know that until quite recently the electrical utility industry was heavily regulated, with its prices set so that it got a more or less guaranteed return on investments. We know that companies in that situation—e.g., AT&T before its breakup and deregulation—were quite slow to switch from electromechanical to electronic equipment. Electromechanical equipment has no Y2K problems, and according to the Reliability Council, a lot of the electrical industry hasn't yet converted to modern electronics.

By the by, there may be any number of other companies and services that have yet to switch over to primarily electronic operation. For instance, I suspect that an entity like the New York City subway system, which looks as though it only recently gave up using steam engines, probably will be able to run regardless of any Y2K difficulties, always provided it has electricity.

continued on page 114



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WHO'S AFRAID OF Y2K?

continued from page 113

None of this is to say that the electrical power and distribution is home free. The Reliability Council warns about "the pervasiveness of the Y2K bug in embedded chips." This is not a software problem, nor is it a small one, as the organization makes clear:

Small electronic chips control devices used throughout our society. Examples include heating and cooling systems, VCRs, answering machines, facsimile machines, coffeepots, microwave ovens and traffic lights.... These chips are used in communications and numerous power system device controllers. Electronic chips are generally mass-produced without knowing the ultimate application of the chip. A single circuit board can have 20–50 of these chips from various manufacturers. Because of the diversity of chip suppliers, one vendor may use a different mix of chips even within devices labeled with the same name, model number, and year. Many of these chips have built-in clocks that may experience date change anomalies associated with Y2K. The difficulty is in identifying all of these devices, determining if they have a Y2K problem, and repairing or replacing those that do. It is estimated that less than 1–2% of these devices may use a time/date function in a manner that could result in a Y2K malfunction of the device.

In view of all of this, the question that hangs in the air is, What does a prudent person do? Is it time to get a shotgun and dig a bunker? The answer to that may have more to do with your temperament than with the objective situation, which nobody exactly understands. Optimists will trust that the people who run the country know what they're doing and won't worry. Pessimists may feel a lot better if they head for the woods, find a cave, and lock and load.

A prudent person need not worry about investments. The finance industry has spent a lot of time and money warding off Y2K and is generally judged to be in good shape. Even if it turns out that it's not, as long as you have your monthly statements from your broker, your accounts can be reconstructed.

On the other hand, if you have a family member who is an invalid, a seriously disabled person dependent on high-technology apparatuses, it wouldn't be a bad idea to have a plan B just in case. Would that go as far as getting yourself an electrical generator? As of this writing they are already in short supply, and if you do get one and don't know what you're doing, you might asphyxiate yourself, start a fire or toast your refrigerator or perhaps refrigerate your toaster. You would do well to have a qualified electrician install it and the switches you will need to run it.

What about food? I recently interviewed an executive of one of our major food corporations, who, understandably, doesn't want his name used. The point he made is that modern corporations such as his do not have warehouses anymore. If there is a rush to stockpile food, there is no emergency inventory for companies like his to draw from. Thanks to electronics, these organizations run on a just-in-time basis, so they cannot meet large surges in demand.

Some people say that if you're going to stockpile food, you should do it by September 9. In the past, many programs with four-digit calendars were written to end not with 00 but with 9999—the ninth day of the ninth month of the ninety-ninth year. Thus it has become an important test date. If things go fairly well on that date, you can relax. If they don't, you may decide it's time to skedaddle over to the supermarket.

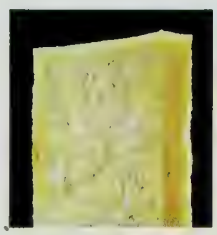
Your presence there may cause more of a problem than Y2K. After the anger had subsided and the hysteria had loosened its hold on the car-driving population, it was determined that the gasoline crisis back in the 1970s was consumer caused. There was no shortage. Drivers, frantically afraid they wouldn't be able to get enough fossil juice to run their cars, began stopping at every gas station they passed to top off their tanks, thereby causing a sudden, unanticipated jump in demand, which the distribution system couldn't accommodate.

So again, what to do? Well, most people in authority say if you stay calm and go about your business, everything will be fine on New Year's Eve. And then they add, But don't fly, and don't be riding up and down in an elevator. □



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REBUILDING A LLOYD WRIGHT JEWEL

THE JASCHA HEIFETZ MUSIC STUDIO IN LOS ANGELES

Text by Thomas S. Hines/Photography by Christopher Dow

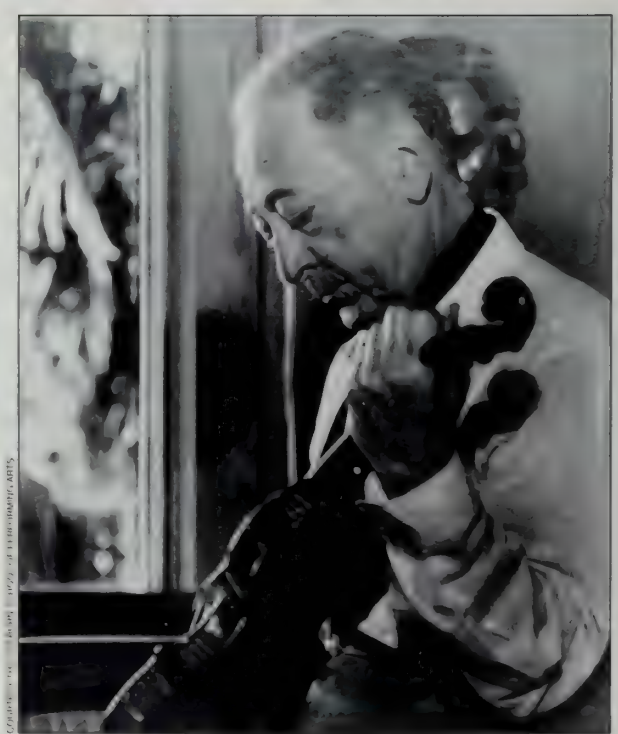


RIGHT: Violinist Jascha Heifetz's studio, designed by Lloyd Wright in 1947, has been restored and relocated to the Colburn School in Los Angeles.

BELOW: Heifetz (right) asked the architect to add the studio onto his house in the Hollywood Hills. A breezeway linked it to the main residence.

IN MUSEUMS THROUGHOUT the world, period rooms have become standard vehicles for displaying furniture and decorative arts within their contemporary architectural contexts. Entire spaces have been disassembled on their original sites and reassembled intact within new institutional settings. Most such spaces have celebrated the achievements of eras prior to the twentieth century, though there have been notable exceptions—for example, the Metropolitan Museum of Art's acquisition of the living room of Frank Lloyd Wright's 1912 Little House in Deephaven, Minnesota, and the Victoria and Albert Museum's installation of the 1937 Wright-designed Pittsburgh office for Edgar J. Kaufmann—the architect's client for Fallingwater. A kindred example of the relocation of a famous modernist room

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REBUILDING A LLOYD WRIGHT JEWEL

continued from page 116

has occurred in Los Angeles, where the Colburn School of Performing Arts has recently reinstalled the studio of violinist Jascha Heifetz, designed in 1947 by architect Lloyd Wright.

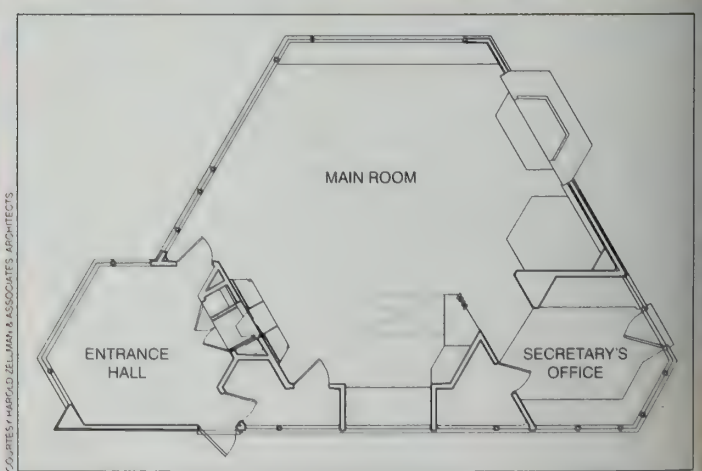
Born in 1901 in Vilnius, Lithuania, Heifetz was recognized as a child prodigy in the musical circles of his native city as well as in St. Petersburg, Russia, where he completed his formal training. With the outbreak of the Bolshevik Revolution in 1917, the young man emigrated with his family to America,



RIGHT: For the interiors—preserved by architect Harold Zellman—Wright made paneling and built-in cabinetry from redwood. The main room has a fireplace.



ABOVE: The furniture, including a desk by Paul Frankl, is original. ABOVE RIGHT: Wright conceived of the studio as a cluster of hexagonal spaces.



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where he further honed his musical genius. Heifetz first lived in New York and Connecticut, but in the 1930s he began to spend more time, especially during the winter months, in the balmy environs of southern California. In addition to the equable climate, Heifetz was attracted by the region's increasingly large number of notable émigré musicians, which ultimately included the composers Arnold Schönberg, Igor Stravinsky, Jean Sibelius, Sergei Rachmaninoff and others, as well as such performers as cellist Gregor Piatigorsky and pianist Arthur Rubinstein.

By the late 1930s Heifetz had confirmed his commitment to residing permanently in southern California by commissioning Lloyd Wright to build a house for him and his family by the ocean in Newport Beach. Later, when he acquired a larger residence in the Hollywood Hills, he called on Wright to remodel the house and to build an adjoining studio. It was not surprising that in Los

continued on page 120



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REBUILDING A LLOYD WRIGHT JEWEL

continued from page 118

Angeles in the 1930s the two artists should have met and discovered strong affinities. They were probably introduced by 20th Century Fox composer Alfred Newman, a friend of Heifetz's and a former client of Wright's.

Always called Lloyd to distinguish him from his famous father, Frank Lloyd Wright, Jr., was born in 1890 in Oak Park, Illinois. Working as an architect in the shadow of his father would become something of a lifelong burden, but there were also positive aspects to the tense relationship, not only in his architectural training but in other elements of his education and life, particularly music. His father played the piano and his brother John the violin, and Lloyd became a fine amateur cellist. He enjoyed performing in the family orchestra and was touched by the senior Wright's impromptu piano recitals: "Father used to play Bach and Beethoven at night," he recalled, "and I can remember listening to the music while I was a small boy night after night in my cot. He used to play it like his heart would break." After establishing his own practice in Los Angeles in the teens and twenties, Lloyd Wright designed two acoustically excellent shells for the Hollywood Bowl, later replaced, inexplicably, by other architects' less perfect designs.

In 1947, when Heifetz and his family purchased a house on Gilcrest Drive on the slopes above Beverly Hills, Wright was asked to make minor alterations and, at the same time, to build for the violinist a new studio connected by a breezeway to the main residence. The studio's deliberately modest exterior was covered with wood-and-stucco siding and a low-pitched shingle roof. Expressionistically, the building's vitality—architecturally and musically—took place inside. Composed of three hexagons, one large one and two small, the studio was accessible from the breezeway through the small hexagonal entrance hall. On the opposite side lay a corresponding hexagonal cluster, containing a secretary's office. A bath and a kitchenette were wedged into the interstitial spaces. Cabinets in the entrance hall held instruments and sheet music, though the rarest violins were secured elsewhere. As the dominant features of the main room, Wright designed a large, triangular built-in lounge next to the impressive brick-and-stone fireplace. A handsome desk by designer Paul Frankl looked across the studio to a wall of windows and the landscape beyond.

The musician's two sons, Jay and Robert Heifetz, recall the splendid views through the trees to the city below. They, along with the architect's son, Eric Lloyd Wright, also remember the privilege of visiting the studio when Heifetz was rehearsing. The warm redwood paneling, the appealing patterns of Wright's designs, the flawless acoustics and Heifetz's incomparable playing "all worked to constitute an unforgettable experience," Eric Wright says.

At other times the studio would host even more dramatic sessions, with Heifetz being joined by such formidable colleagues as Piatigorsky and Rubinstein, dubbed by the music press the Million Dollar Trio. Violinist Claire Hodgkins, a former Heifetz student, remembers the master's jocular remark that they should have been called the Three Million Dollar Trio.

After Heifetz's death in 1987, the property was sold, and the new owner decided to demolish both the residence and the studio in order to build a larger house on the site. Cries of alarm from musical and architectural groups led the owner to offer to donate the studio if it could be moved from his property to a new location. A potential recipient was the current owner of Lloyd Wright's Evans House in Brentwood, a 1936 building that had recently been renovated by architect Harold Zellman. Since the architect and the owner were Wright enthusiasts and admirers of Heifetz, it seemed a perfect fit, and Zellman was asked to explore the possibilities.

Neighbors objected, however, that the violinist's studio would attract tourists and cause congestion in their quiet residential neighborhood. When the necessary moving permit was consequently denied, various groups, including the Los Angeles Conservancy, searched for other ways to save the building. Toby E. Mayman, executive director of the Col-

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REBUILDING A LLOYD WRIGHT JEWEL

continued from page 120

burn School, heard of the studio's availability and began to consider integrating it into the school's soon-to-be-designed new building. She petitioned the school's patron, Richard Colburn, who agreed to donate half of the funds if she could come up with the rest. This she did, from a variety of donors, and Zellman was retained to supervise the effort.

The chief problem in relocating the studio was that it could not be literally moved down the narrow, winding streets from its precipitous Gilcrest lot. A proposal to lift it out by high-powered helicopter had failed because of liability costs. The only solution was to dismantle the structure, carefully label and document each part, prepare an elaborate reconstruction manual and place the whole in storage to await its destiny. Such meticulous imperatives, Zellman says, "made me feel and work as much like an archaeologist as an architect."

In cooperation with Hardy Holzman Pfeiffer Associates, the architects of the Colburn School, Zellman oversaw the dismantling and reconstruction, which was executed by the construction firm of Form Design. Although some of the studio furniture was dispersed after Heifetz's death, the Frankl desk has survived, along with various accoutrements and mementos of the room as the violinist used it. One such item is his then state-of-the-art built-in phonograph. Another is the "antique" RCA television set (a gift Heifetz received as an RCA recording artist), which Wright deftly enclosed behind sliding panels set deep within a built-in cabinet. (In a short documentary film on Heifetz in his studio, the television is concealed behind the fully closed panels and replaced by a bust of Beethoven.)

In the Colburn reconstruction, softly recessed lighting above the tops of the cabinets illuminates the pale green ceiling, a sympathetic crown to Wright's quietly expressionistic wood detailing. One has the feeling, Zellman observes, of "being inside a tautly constructed redwood cabinet."

Although the secretary's office could not be reconstructed within the available footage at the Colburn, the remaining two hexagonal spaces conform exactly to their original dimensions. Since the commitment has always been to interior restoration only, the exterior treatment of the enclosed surfaces is suggestive merely of the structure's spatial parameters. Yet the studio will never be only a museum piece. While open to admirers of both Heifetz and Wright, the space will continue to function as a studio, particularly for violin master classes. As such it will constitute a living, and enduringly usable, homage to one of history's greatest violinists.

The most fitting aspect of the whole relocation is the studio's siting within the larger building—one looks westward through Wright's original windows, and in turn through the Colburn's vast street-front glazing, across Grand Avenue to the site of Frank Gehry's future Disney Hall. It is satisfying to know that, when that long-anticipated temple of music finally opens in the early twenty-first century, the spirit of Jascha Heifetz will be tangibly present across the street. □



All we had in mind was to *unwind*. But the more we saw of Utah, the more we realized what a shame it would be to devote the entire time to R&R. Here's an account of how we claimed the state as our own, in both winter and summer.

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Last winter we spent a long weekend at Alta, Utah's oldest resort. Schussers started carving trails on these powdered peaks in the late thirties and local personalities still flock to this rustic but refined resort where the food is sophisticated and there's a *New York Times* within easy reach.

We also went down the road to Snowbird, where the terrain was challenging but in a decidedly uptempo environ—skiers and boarders in overdrive, long and rugged runs, pool-bedecked lodges, and a full-on spa. We then popped in to the palatial Cliff Lodge; a most extraordinary collection of Persian carpets cushioned our steps and the views from the Aerie Restaurant were breathtaking.

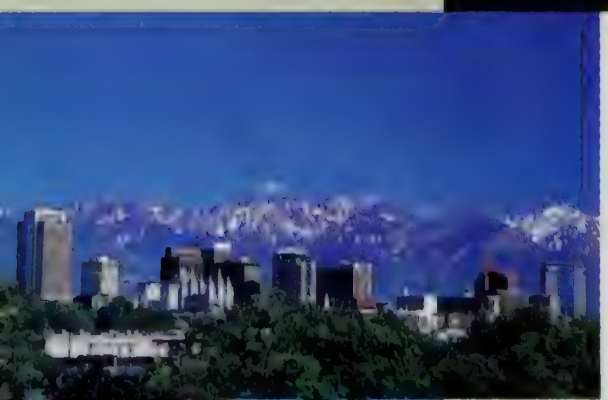
Next canyon over (Big Cottonwood Canyon) we were surprised to discover a former local hangout in transition—Solitude. Its 46-room inn is a Swiss-like affair surrounded by classic Wasatch scenery. Its proximity to the Salt Lake International Airport (45 minutes from airplane to chairlift) earns high marks from anyone pursuing what Utah promotes as the "Greatest Snow on Earth."

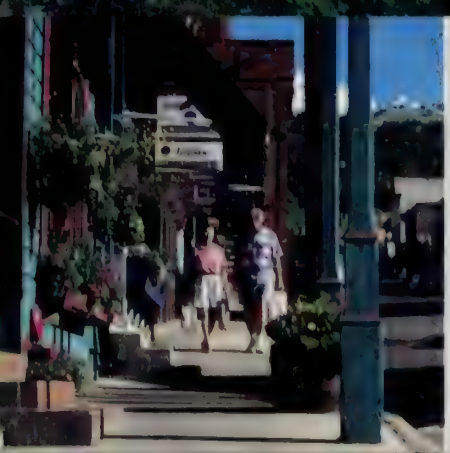
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Day One - I looked beyond the horizon and saw the big picture.



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Day Three - Today I drowned my inhibitions in the Green River.

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Festival of the American West (July 30 to August 7)
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Market Street Grill
801-322-4668

Utah Shakespearean Festival
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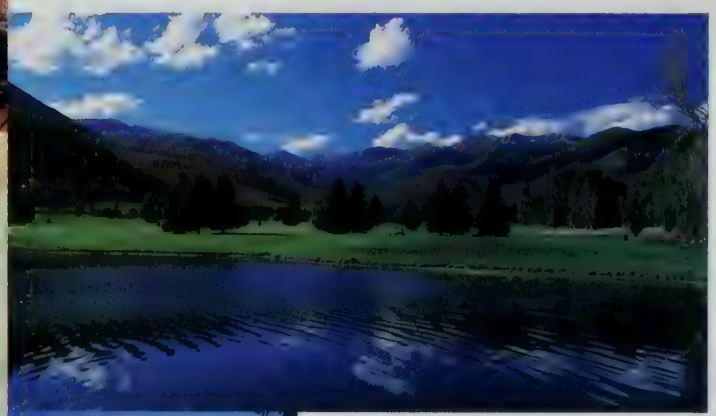
Watchman Café
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Just over the mountain is Park City, Utah's turn-of-the-century mining town turned year-round resort. In winter, it's Utah's number-one ski destination and home of the Sundance Film Festival. Its summer side is an eclectic mix of history and sophistication, wilderness, and civilized pleasures. Historic Main Street is lined with shops and restaurants of every sort. I fell in love with Grappa's award-wining Northern Italian menu.

Most Utah resorts double as homebase for summer mountain-biking adventures, and several feature lift-served biking, which enticed us during our visit to Utah last August. Deer Valley takes top honors with its bike rentals, lessons, mountain guides, and custom-carved trails through dense aspen groves. Brian Head, a sort of rough-hewn year-round resort in southwestern Utah, is blessed with exquisite biking terrain. All I needed was oxygen and some ibuprofen, because Brian Head, at an elevation of 9,700 feet, rolls out some of Utah's most strenuous singletrack right next door to the blazing red rocks of Cedar Breaks National Monument.

I'm grateful we made time for the Festival of the American West and the Utah Festival Opera in Logan. Down south, the 35-year-old Utah Shakespearean Festival in Cedar City has drawn people in such numbers that it has added a fall run to its late June to Labor Day schedule.



We made our way to Utah's five national parks—Bryce Canyon, Zion, Capitol Reef, Arches, and Canyonlands. They were all easily accessible by car, but I felt they were best seen slowly on foot or bike. Springdale, gateway to Zion, is a funky little town with great restaurants, including the Watchman Café with its wonderful espresso.



We also can't wait to go back to Lake Powell, Utah's "Grand Canyon with water." This red-rock labyrinth has 96 canyons and 1,960 miles of shoreline to explore. We stood in awe at the foot of Rainbow Bridge, the largest natural bridge on earth.

At Torrey, we had dinner at the Café Diablo, which is only open from May to October. The flavors of its southwestern menu are accented with herbs freshly picked from the garden in its front yard. To be completely honest we were struck by how diverse the cuisine was, and, more to the point, that fresh seafood can be had at many of the restaurants in this land-locked, mountain-girded state; our favorites included the New Yorker, Oyster Bar, and Market Street Grill, all in Salt Lake City.

We did a little cooking of our own the last night at Capitol Reef National Park. Trout sizzled on the campfire. The aroma of the apple orchard mingled with dinner. Despite all of the activity of that summer trip, we felt rested, revived, and later, on the plane home, all the more eager to return.

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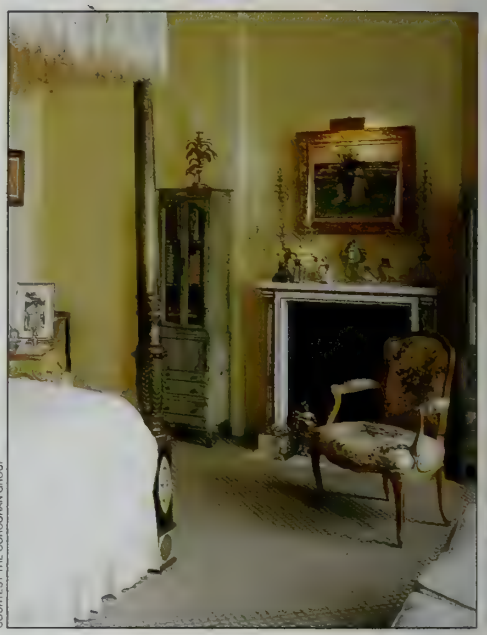
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continued on page 132

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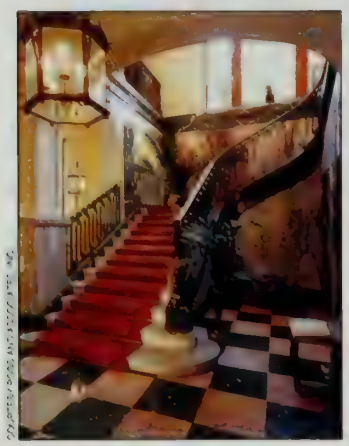
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FRANCE

● Daisy Fellowes

Singer sewing machine heiress and fashion trendsetter Daisy Fellowes had many houses, but Les Zoraïdes in Cap-Martin was where "she reigned supreme in her exoticism," recalled designer Rory Cameron, noting with distaste her faux-leopard-skin rugs and mirrored balls. During the 1930s Fellowes, who Jean Cocteau said "launched more fashions than anyone in the world," entertained lavishly there, hosting guests ranging from Cecil Beaton to her nephew Winston Churchill. Les Zoraïdes was also where she docked her prized yacht, the *Sister Anne*, which she famously lent to Wallis Simpson and the Prince of Wales so they could escape the hounding press. The recently renovated turn-of-the-century house has nine bedrooms, and the 18-acre property features two guesthouses, a staff house and one of the largest private swimming pools in the south of France. $19.5 million.

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NEW MEXICO

● Thomas Beeby

Encompassing 131 square miles of varied southwestern landscape, Cañon Blanco Ranch is just 15 minutes outside Santa Fe. The approximately 14,000-square-foot main house (below), built in 1991 by architect Thomas Beeby (*AD*, Sept. 1993), was inspired by Spanish colonial haciendas. A double adobe wall encloses a courtyard (right) filled with flowers and fruit trees. "The courtyard gives the hacienda its presence," said Beeby. He incorporated vernacular elements and period-style details in the eight-bedroom adobe-and-stucco complex. The ranch features a number of outbuildings, a pool and extensive facilities for horses and cattle. Price on request.

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continued on page 134

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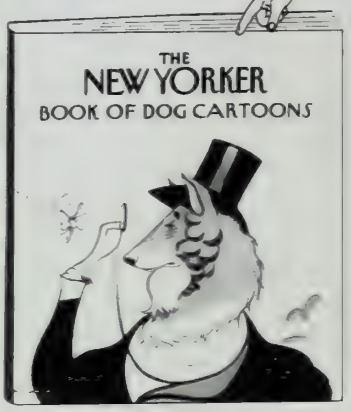
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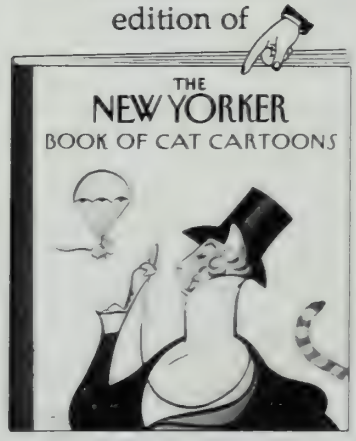
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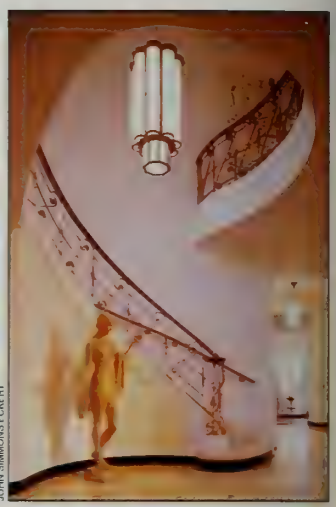


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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 132





CHICAGO

● **William L. Pereira**

Harris Perlstein was president and director of the Pabst Blue Ribbon Brewing Company when he commissioned Chicago architect William L. Pereira to build the Art Déco residence that became known as Pabst Manor. Set on two and a half acres, the property includes a salon with teak-and-ebony flooring, a solarium, and a powder room with Portuguese tiles and lapis lazuli fixtures. The mahogany-and-oak "cigar room" has a tap bar fitted with a nickel kick-rail. Art Déco sconces illuminate the formal dining room. On the second floor are a two-bedroom guest wing and five main bedrooms. The third floor accommodates the ballroom and a glass observation terrace. There are mature gardens, a swimming pool and a basketball court. The property also includes a three-bedroom coach house. $11 million.

For information, call the AD Estates Hot Line, 212/880-6803.

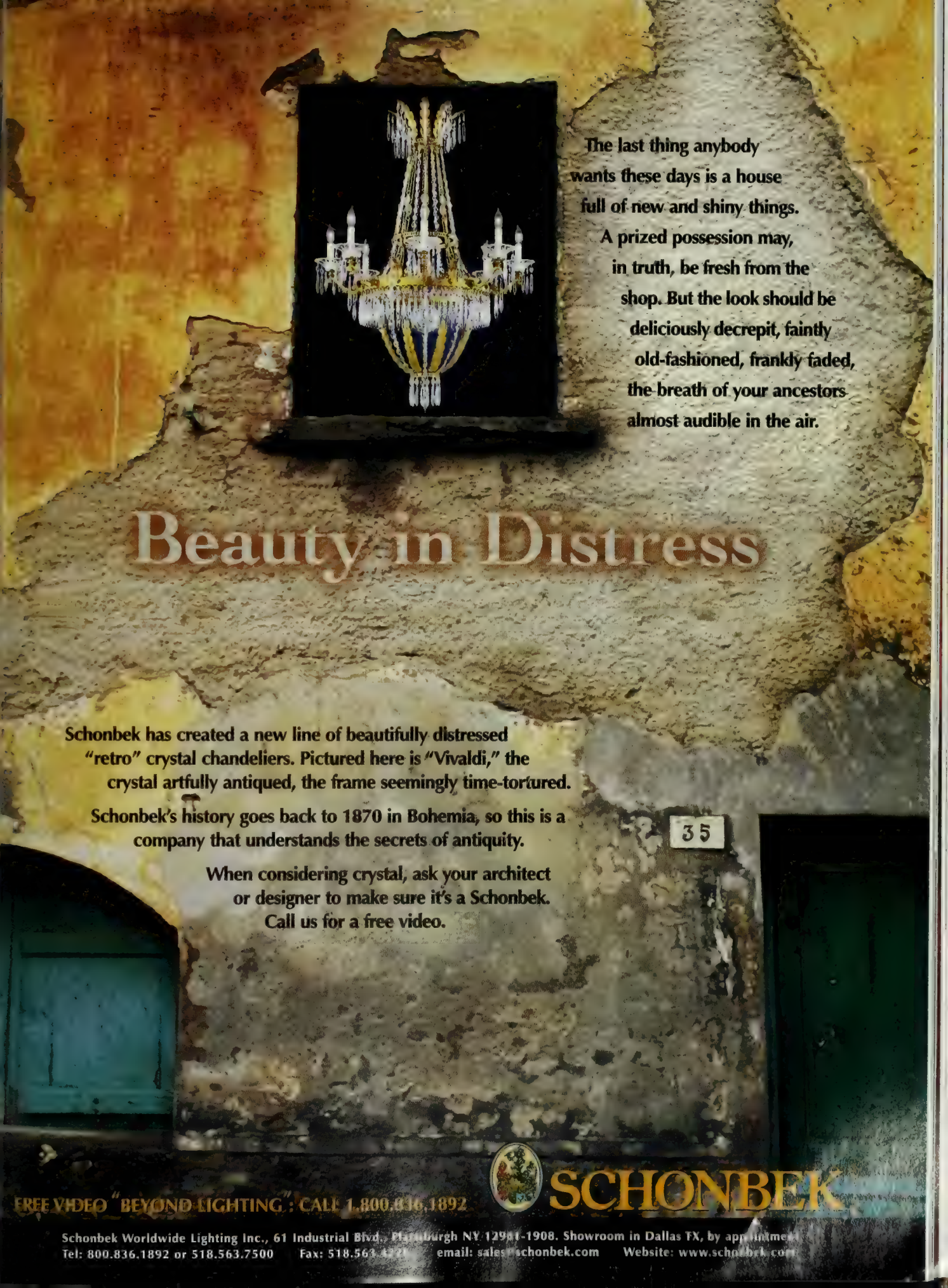


NEW YORK

A 5,300-square-foot house in Pound Ridge, New York, consists of three 19th-century Connecticut barns joined together on seven acres of lush greenery. Two of the barns were connected by a smaller one to create a five-bedroom residence updated with modern necessities. Tall multipaned windows and high peaked ceilings result in warm open spaces flooded with light. The treetop deck overlooks a swimming pool, and walking trails wind past rock formations, waterfalls and ponds. $2.775 million.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 136


The last thing anybody
wants these days is a house
full of new and shiny things.
A prized possession may,
in truth, be fresh from the
shop. But the look should be
deliciously decrepit, faintly
old-fashioned, frankly faded,
the breath of your ancestors
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Beauty in Distress
Schonbek has created a new line of beautifully distressed
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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 134





DALLAS

● **Frank Lloyd Wright**

In 1950 Texas oilman John A. Gillin asked Frank Lloyd Wright to design a residence that would be a work of art, a home and a space for entertaining. In order to fulfill Gillin's requirements, Wright built three wings off a central hexagon that divided the 10,000-square-foot sandstone house into public and private spaces. Wright was determined to avoid incorporating right angles into his design, and the result is a series of irregularly shaped rooms that are accented by geometric forms, such as hexagonal skylights and Aztec-influenced eaves. The Entertaining Wing includes an entrance hall, a living room with built-in sofas, an orchid room, a library and a family room with floor-to-ceiling glass doors that lead to the trapezoidal swimming pool. In the dining room, Asian teak furnishings and a table in the shape of a parallelogram sit on a terrazzo floor. The Family Wing has four bedrooms and a triangular office, each of which features a bath with steam-heated floors, a stainless-steel kitchenette and a fireplace. There are two suites and a terrace for guests in the third wing. The house is on seven acres of wooded land in North Dallas and overlooks a stream. $6.5 million.

For information, call the AD Estates Hot Line, 212/880-6803.



TELLURIDE

● **Marc Appleton**

Located seven miles west of Telluride, Colorado, Sunshine Ranch (*AD*, June 1997) is nestled in the secluded area of The Preserve. Designed by architect Marc Appleton, the rustic retreat was completed in 1995, using recycled timber.

"We sited the main house and surrounding structures so that every room could enjoy the magnificent panorama," said Appleton. The 16,000-square-foot main house has eight bedrooms and ten baths. Wilson Peak is visible through the ten-foot windows of the master bedroom. The property also includes two guesthouses, an equestrian center and a stocked trout pond. $7.995 million.

For information, call the AD Estates Hot Line, 212/880-6803. □

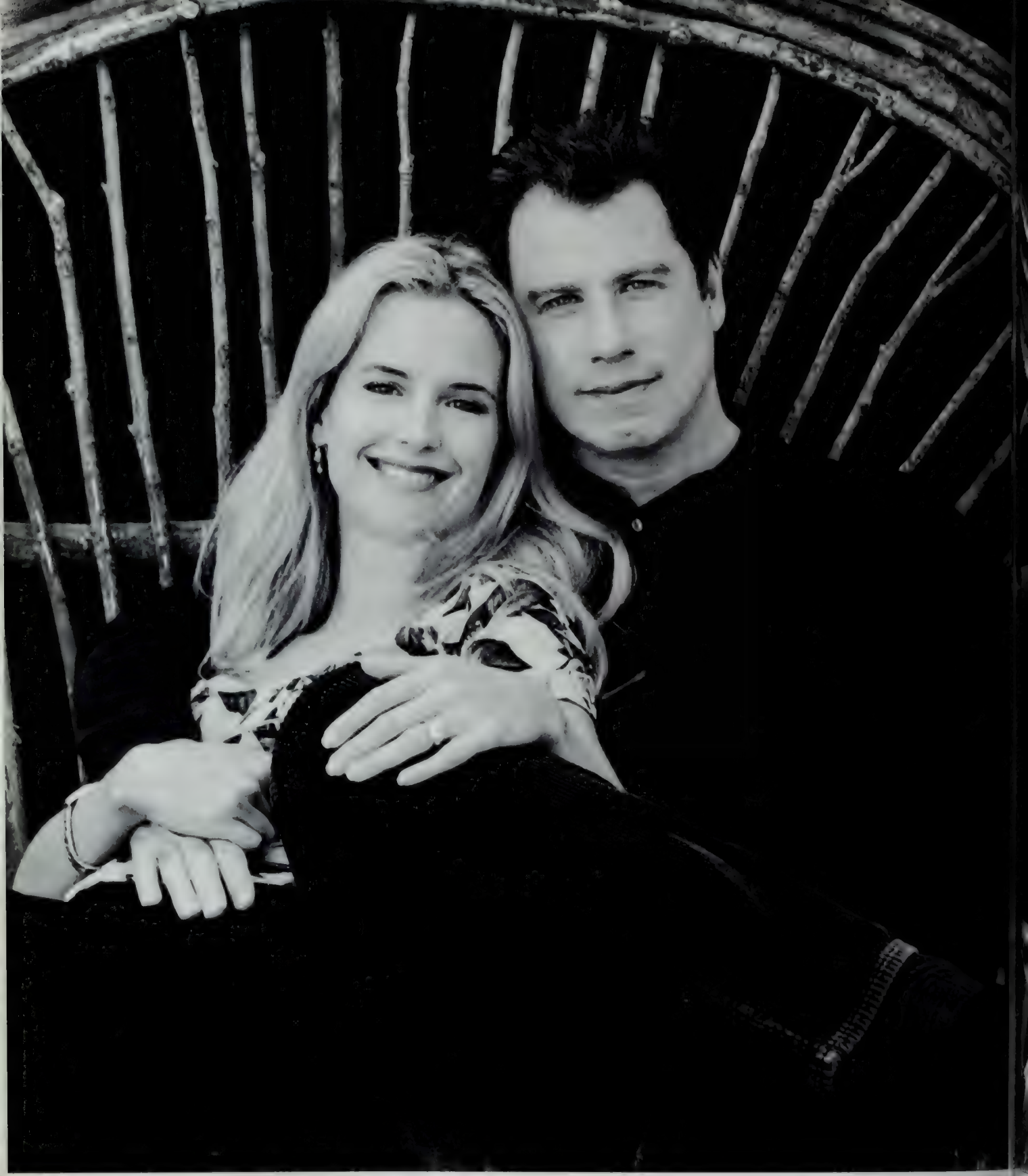

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ARCHITECTURAL DIGEST VISITS

JOHN TRAVOLTA AND KELL

THE ACTORS' RAMBLING FAMILY RETREAT OFF THE COAST OF MAINE



EVAN MACKENZIE/LA



On an island off the coast of Maine, actors John Travolta and Kelly Preston (left) have a vacation house that serves as a base for their extended families' holiday gatherings.

ABOVE AND BELOW: Tudor Revival elements—the entrance portico and the diamond windows—distinguish the façade of the 1903 Shingle Style residence.



RESTON

Interior Design by Christopher B. Boshears
Text by Nancy Collins
Photography by Mary E. Nichols



'John and Kelly come to Maine to relax," says designer Christopher B. Boshears. "The house had to be comfortable, but the structure demanded elegance." OPPOSITE AND COVER: Photos of the couple and their son, Jett, are in the living room. Large silver box from John Rosselli.

Boshears's goal "was to bring to life the feeling of an English country house," he says. "I combined linen draperies, damasks and velvet upholstery fabrics with a variety of furnishings." BELOW: A seating area has an English chest. Brunschwig & Fils chintz. Karastan carpet.



John Travolta is morphing into Sister Parish. Sitting across the table, one of the world's legendary actors has transmogrified himself into one of the world's legendary decorators as he describes the day Sister Parish dropped by for a martini at his house in Maine, the forty-two-room "cottage" that Travolta and his wife, Kelly Preston, had pulled together—by themselves—in two hectic months.

"Sister Parish was wonderful. She reminded me of the nun who hosts the art tours on TV," says the actor, whose famous countenance is now bearing a striking resemblance to Sister Wendy—posture pristine, neck extended, top lip curled under to reveal a generous flash of front teeth. "This house has always been a masterpiece, so Sister Parish knew what it was like before—very dark and somber."

"Almost spooky," adds Preston. "And John and I came in and redid everything—carpets, furniture—in creams and eggshell. If you need to do it quickly," she says with a laugh, "go white."

And they did—much to the delight of the doyenne of American decorating. "She went through the whole house and loved it," says Travolta, his voice lapsing into a mid-Atlantic drawl with an Oyster Bay intonation. "She said, 'Oooooooh, it's a miracle. I don't know how you did this. It's so understated. I love it.'"

John Travolta and Kelly Preston are talking about the fulfillment of a mutual fantasy. Travolta had always wanted a house big enough to entertain his family—all fifty of them—at Christmas. Preston, as it turned out, had the same dream for her own sizable tribe. In 1991, newly wed and newly pregnant with their son, Jett, now seven, the couple finally found what they were looking for in an exclusive enclave off the coast of Maine where Travolta had visited actress Kirstie Alley.

"Kirstie had a big Kennedy-com-





"JOHN AND KELLY WANTED AN ENVIRONMENT WHERE THEY'D BE AT EASE ALONE OR WITH FIFTY PEOPLE," SAYS BOSHEARS.



pound-style house on the water," he recalls, "and wanted everyone to move there. So we looked at all these blue-blood homes. I loved them but knew they wouldn't cut it size-wise for my whole family. She said, 'Well, there is another,' and we came to this house. When I saw it, I said to Kirstie, 'Why did you withhold this? It's a fairy-tale house.'"

Preston had the same reaction a few months later when Travolta took her there. "The moment we drove up under that wonderful natural tunnel of trees covering the driveway, I said, 'This is it.'"

Built in 1903 by architects Peabody and Stearns for the scion of a prominent banking family, the twenty-two-bedroom abode came not only with space and pedigree but with originality, since the front façade has Tudor Revival elements—an unusual twist for a Shingle Style house.

Upon closing the sale in September, the couple immediately sent out invitations for Christmas to fifty-five of their collective family members. "It was wild," Travolta recalls with a smile. "You could see the potential of the house—in terms of the quality of the wood and craftsmanship, it's built like a yacht—but there was so much to do. The first month we had to install a hotel-size furnace system and have the kitchen redone." Not to mention the attic, which the couple

LEFT: Travolta—whose next film, *The General's Daughter*, comes out this summer—wanted to use the reception hall as an informal gathering space. Brunschwig & Fils sofa chenille with Cowtan & Tout fringe; Robert Allen velvet on club chairs; Schumacher carpet.

ABOVE: "Many guests now find it their favorite place to relax," Boshears remarks. At the far end, a William IV rosewood pedestal table displays a pair of Edwardian mahogany book stands. The door beyond opens onto the rear deck. Houlès drapery trim.



"Because they occasionally like to have meals served in their bedroom, I placed a table in front of the fireplace." Pratesi bed linens; Tiffany's desk clock; Patterson, Flynn & Martin needlepoint carpet; Brunschwig & Fils table skirt; Clarence House drapery fabric.



"MY REAL EVALUATION OF A LIVING STYLE CAME FROM FIRST-CLASS HOTELS," SAYS JOHN TRAVOLTA.

gutted and rebuilt into "a children's fantasy-land," complete with stage, schoolroom, playroom and a series of thematic bedrooms: the Princess Room, the Airplane Room, the Peter Pan Room.

That done, the Travoltas turned their attention to furnishings. "Fortunately, the house was already full of English antiques," says Travolta, "thirty percent of which we refurbished and still use."

What wasn't there, the two hunted down themselves in New York and Boston in what Travolta calls a "sixty-day marathon." Camping out in a small farmhouse on the property (heated only by a potbellied stove), they frantically threw together the interiors, garnering ideas through poring over magazines.

"Kelly and I both had the same thing at stake," Travolta points out, "twenty-five of her people and twenty-five of mine, all meeting each other for the first time. It was a very big deal."

"We did everything, just the two of us," Preston says. "One time we flew in for a day with thirty fabric swatches that Johnny and I had numbered. There was no electricity, the sun was going down, and there we were, looking at all the furniture we'd bought piled in the living room, saying, 'What do you think about the couch? How about number three? And four, no, maybe sixteen for those two chairs.' Everything had to be decided before it got dark. It was madness—but so much fun."

Her husband agrees. "We slept three hours a night. I'd be walking around the house at four A.M., saying, 'Wait, sweet-





ABOVE: Travolta, who collects automobiles and airplanes—he pilots a Learjet and three Gulfstream jets and recently acquired a Boeing 707—keeps a 1977 Rolls-Royce in the carriage house. Atop the cupola is an airplane weathervane.



The secluded house is flanked by a forest on one side and blueberry fields on another. "They both cherish the peace and solitude," Boshears observes. The split rear deck looks toward the ocean. Stone steps lead to a swimming pool.

ie, I've just got to hang one more picture before we go to bed.'"

Though they were "delirious" by Christmas week, the "real miracle" was pulled off the night their families arrived. "As we saw the headlights coming down the driveway through the snow, Kelly and I were still running around, getting the fires lit, straightening the last lampshade. But when I opened the door, there we stood with big smiles, looking relaxed, saying, 'Hi there. We've been waiting for you.' I almost passed out."

As the world knows, it takes a lot to ruffle John Travolta. In his nearly twenty-five-year career the forty-five-year-old superstar has gone from red hot in the seventies—*Saturday Night Fever* and *Grease*—to medium cool in the eighties

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ARCHITECTURE

MANHATTAN SUGAR CUBE



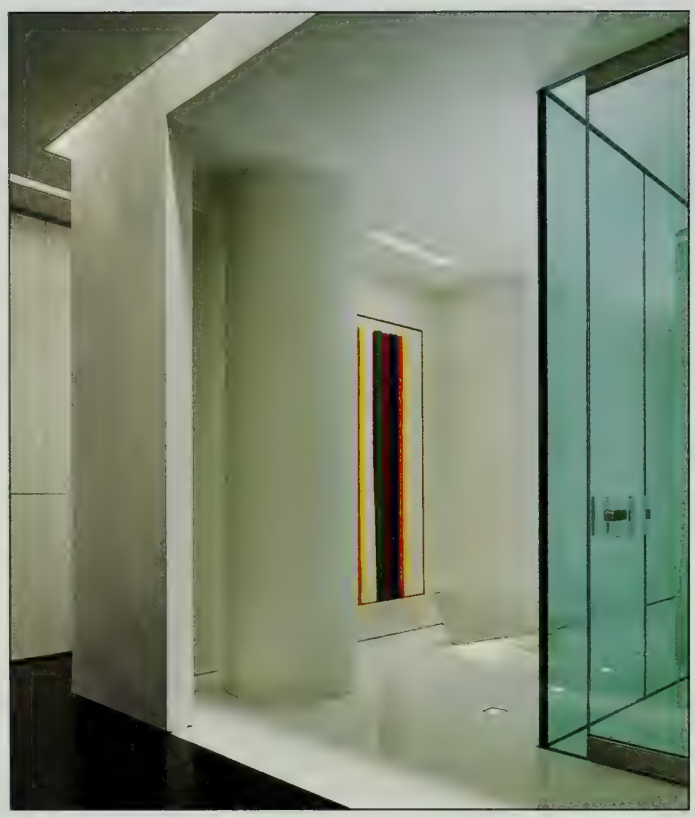
COOL GEOMETRIES DEFINE PATSY AND TROY HALTERMAN'S FIFTH AVENUE APARTMENT

Architecture and Interior Design by Shelton, Mindel & Associates
Text by Carol Lutfy
Photography by Michael Moran



"It was a set of dark, disconnected spaces," architect Lee F. Mindel says of the prewar Manhattan apartment he and his partner, Peter Shelton, renovated for Troy and Patsy Halterman. LEFT AND THIS PAGE: "The elevator vestibule becomes a transparent box."

BELOW: "You proceed from the elevator into the entrance area, a plaster-and-resin cube," explains Mindel. The plaster walls and ceiling and the white resin floor contrast with the black *wenge*-wood floor of the corridor. *Mintaka*, 1962, is by Morris Louis.



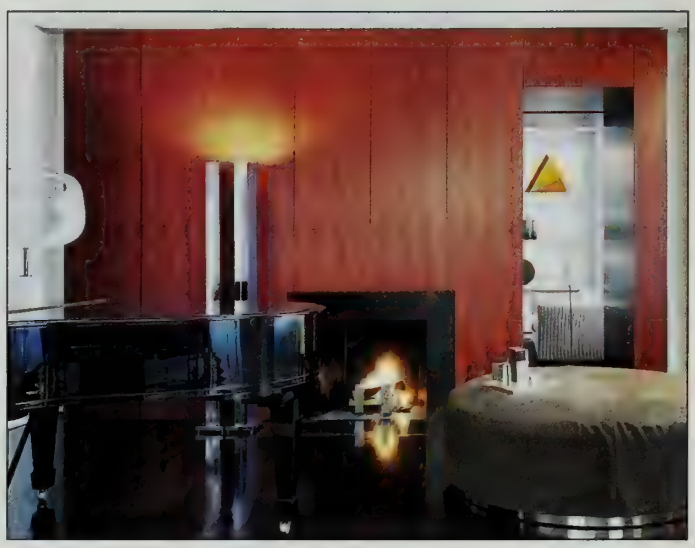
Some architects devote their careers to developing a recognizable signature. Others—Alvar Aalto, for example—see creating a total environment as their goal. Lee F. Mindel, a partner at the New York firm Shelton, Mindel & Associates, falls firmly into the second camp. "Great architecture springs from an interactive process, both with the client and with the site," he says. "The challenge is to create a space that can receive things and change with them rather than making the space an object in itself."

Mindel found that challenge heightened recently, when he designed a four-bedroom apartment for Troy and Patsy Halterman on New York's Upper East Side. Troy Halterman, who owns the eponymous Troy, a high-profile home-furnishings store in Manhattan's SoHo district, was more than just a client. He had his own ideas about "mix-and-match modernism" and wanted to be a collaborator in the interior design.

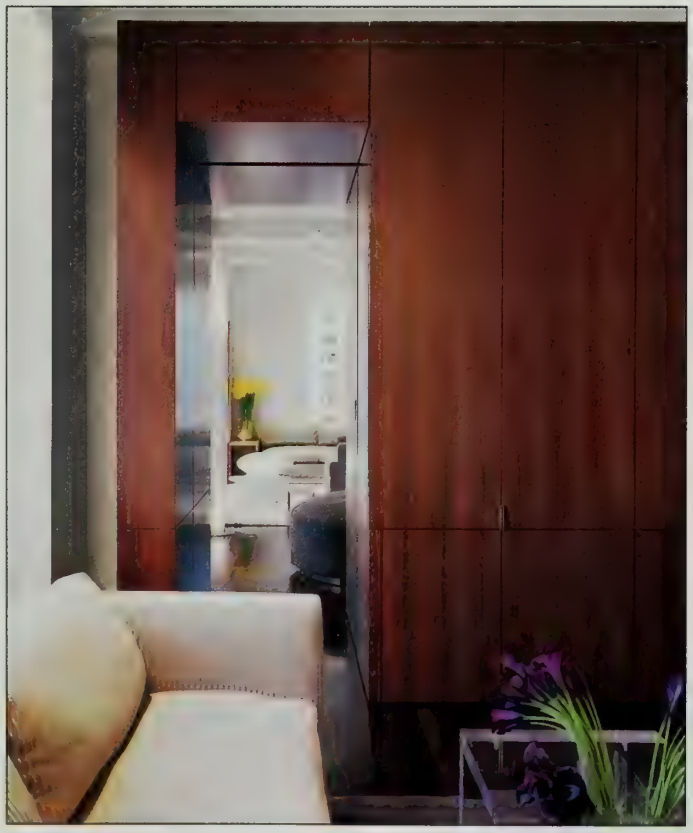
What the Haltermans did not want was to move from

"Patsy and I wanted to fuse uptown and downtown," says Halterman, who owns Troy, a home-furnishings store in SoHo. RIGHT: In the living room, an Alexandre Noll wood sculpture rests on a limestone low table Halterman helped design. Mindel's firm created all the se[illegible]





"I'm drawn to the thirties and forties, when modernism was introduced," says Troy Halterman. ABOVE: A steel fireplace is set into a walnut wall, which separates the living room from the family room beyond. Casella torchères. Steinway piano.



"Layers and transparencies play up the integration of light and the continuity of the rooms," says Mindel. ABOVE: The architect sees the walnut-paneled storage blocks that form one wall of the family room as "floating in the space."



downtown to uptown New York. But two remarkable views in a prewar Fifth Avenue apartment helped to change their minds. One—of the Central Park Reservoir—stretched to the west. The other—of Frank Lloyd Wright's spiraling 1959 Guggenheim Museum—looked north. Interestingly, it was the less dramatic Guggenheim view that sold the couple on the apartment. "It made us feel like we could translate our downtown sensibilities into an uptown context," Troy Halterman explains. "The



A Calder mobile hangs over the dining table; at right is a 1959 work by Cy Twombly. "The sandblasted glass allows in light but obscures the rear alley," says Mindel. The lighting throughout is mostly recessed or "hidden," he explains, so it appears to come from a "magical source."

idea was to make grand statements with opulent materials but to keep the architectural lines simple and clean."

They asked the architect, with whom they had worked on both the shop and a previous residence, to help them realize their goals. Their wish list was simple enough. After living in a loft for five years, they were ready for the privacy that fully enclosed bedrooms would afford them, yet they wanted the living spaces to embrace their modern art collection and emphasize the apartment's views.

Architect and client agreed that the entire 4,500-square-foot space (a procession of tiny, characterless rooms) would have to be gutted. But for Mindel, a daunting structural problem remained. The elevator core, situated roughly at the center of the apartment, blocked both light and the open flow of space. "The primary question was how to circulate through and around the core, how to overcome the darkness in the middle of the apartment," recalls Mindel. "At the same time, we were trying to facilitate the full exposure of the reservoir and the Guggenheim in all of the public rooms."

Mindel, in conjunction with his partner, Peter Shelton, and the project architect, Michael Neal, devised a layout that took this problem as its departure point. The plan pivots on a cube within a cube radiating out from the elevator vestibule/entrance area. A roughly five-foot-wide corridor wraps around this core and links the apartment's public, private and entrance spaces.

One enters the apartment through a butt-jointed glass vestibule, from which a stark white court, inspired by a sugar cube, makes a potent impression. Lighting is set into the floor rather than the ceiling, "so you're not quite sure whether you're up or down," says Mindel. "It gives the first indication of how we abstracted this very traditional space."

The sugar cube leads into the corridor, which is furnished with a Jean Arp sculpture, a table, a chaise and stools. Through its white-lacquered wall panels and black *wenge*-wood floors, it introduces the apartment's palette of rich and reflective materials.

The outermost layer of the apartment contains all of the living areas. The bedrooms and the kitchen can be closed off. But in the public areas,

continued on page 238

"THE DESIGN EXPLOITS DIFFERENCES IN MATERIALS AND LIGHT QUALITY."



"The refined minimalist detailing suggests a surreal quality," says Mindel. ABOVE: A Jean Arp sculpture is at one end of the corridor. BELOW: A plan shows how the corridor wraps around the cubelike entrance area, linking the public and private spaces.



1 ELEVATOR VESTIBULE AND ENTRANCE AREA
2 CORRIDOR
3 LIVING ROOM
4 FAMILY ROOM
5 STUDY
6 DINING ROOM
7 KITCHEN
8 BEDROOM
9 MASTER BEDROOM

COURTESY SHELTON, MINDEL & ASSOCIATES

"We blended glamour and restraint," says Halterman. RIGHT: The master bed is covered in satin; the chair and drapery fabric is cashmere; the rug is silk and wool. *Concetto Spaziale*, 1960, right, is by Lucio Fontana. "The glass chains diffuse morning light," notes Mindel. Hermès chaise.



GRAND PASSIONS REVIVED IN PARIS

HIGH FRENCH STYLE SERVES CONTEMPORARY LIVING IN THE CITY OF LIGHT





"I like styles that are mastered, predominant, accomplished," says Jacques Garcia, who redesigned a couple's Paris apartment.

"I also enjoy mixing colors." He placed a Louis XIV cabinet with boulle marquetry under a 17th-century painting in the living room.



Interior Design by Jacques Garcia/Text by Esther Henwood/Photography by Marina Faust

"There is taste," says Jacques Garcia, "and there is high taste." What is this "high taste" he refers to? "It is by all accounts French, as the eighteenth-century French style is often present in beautiful English or Russian design, for instance. It is a science of harmony and elegance, of great civility, all of which were so apparent in the culture of the day that it permeated the environment, the way of thinking, of living and of decorating."

That taste defines the Paris apartment Garcia created for a couple who live there part of the year. The original layout was unattractive, with large hallways and galleries typical of the nineteenth century. Yet it had promise. "The most important part of a design is structure—the balance of the rooms," he says. "When the base is right, the spaces well proportioned, all variety of decoration is possible. In this apartment, I began by redesigning the main gallery and went from there."



His clients share an appreciation for fine furniture and rare objects, and they haunted the auction houses in search of spectacular pieces. "We found ourselves at an auction, unable to resist a rock-crystal chandelier, made for Catherine II of Russia, in which each piece of crystal is nearly eight inches long," says the designer. Now the focal point of the dining room, the chandelier reflects light from its many facets at every hour of the day.

This level of quality distinguishes each space in the apartment. It can be seen in the group of mahogany Italian armchairs and sofas in the library gallery; in the Louis XIV console in the living room; in the pair of *pietre dure*–accented cabinets—nineteenth-century replicas of Weisweiler pieces—in the drawing room; and in the master bedroom's magnificent eighteenth-century embroidered bedcovering.

In the living room, the general feel-



"I'm wary of collectors' apartments that seem to resemble little museums lacking soul," says Garcia (above). OPPOSITE: A clock by Boulle, a pair of chenets and a Louis XIV royal console are in the living room before a painting by Philippe II d'Orléans.

ABOVE: A rock-crystal chandelier originally commissioned by Catherine II of Russia illuminates the dining room. Two Restauration candelabrum lamps on a Louis XV console face a table set with an 18th-century porcelain service and Venetian goblets.





ing is of grandeur, with seventeenth- and eighteenth-century hangings, Sèvres porcelain figures and an oil painted by Philippe II d'Orléans. Lustrous fabrics complement Tilliard, Migéon, Boulle and Gourdin furniture. In the drawing room, the mood is more personal, and twentieth-century works by artists such as Léon Bakst, Albert Gleizes, Georges Valmier, Serge Poliakoff and Ossip Zadkine dominate. A lavish seventeenth-century Gobelins tapestry serves as a counterpoint. The mix of genres is as subtle and savvy as the lines, shapes and colors. Dissonance is simply not in the designer's repertoire.

Garcia is a master at incorporating seventeenth- and eighteenth-century French objects into today's lifestyle. "The challenge of every new project for me is to successfully integrate the rare pieces that I have the privilege of working with and making them appear so well placed that it seems they'd always been there," he says.

This exacting approach is evident in the designer's many projects, including the seventeenth-century Château du Champ de Bataille, which he purchased in 1992. After returning it to its original splendor, he opened it to the public. Both talented and generous, Jacques Garcia shares his passion with clients, friends and all other devotees of high taste. □

OPPOSITE: A 17th-century Gobelins landscape tapestry provides a backdrop in the drawing room for a table that the designer covered in nail-studded velvet. At left is a Neoclassical mahogany screen decorated with engravings after Michelangelo.

ABOVE: Modern drawings, gouaches and an oil, including works by Albert Gleizes and Georges Valmier, are hung above a cabinet that is a 19th-century replica of one by Adam Weisweiler. The [illegible] is ornamented with *pietre dure* and ormolu. At right is a French fauteuil.



Garcia transformed the long main gallery into an inviting library, with one side completely lined with column-accented bookshelves. A grouping of early-19th-century Italian mahogany furniture is arranged in the space. The alabaster hanging lamps date from the 1930s.



A pair of tapestry-upholstered fauteuils flank an elaborately carved Louis XV mahogany console in the master bedroom. At left are two Maurice-Quentin de La Tour pastels. An 18th-century floral embroidered coverlet is on the bed. The draperies are taffeta.

VERMONT LIFE AND TIMES

BARBARA AND GERALD M. LEVIN IN NEW ENGLAND

Interior Design by Barbara Riley Levin/Text by Steven M. L. Aronson/Photography by Durston Saylor



I'm usually articulate, but I'm not gifted enough to describe this house," says Gerald M. Levin, chairman and chief executive officer of Time Warner, about his southwestern-style retreat in, of all places, southwestern Vermont. Decorated by his designer wife, Barbara Riley Levin, it serves as his refuge from friction, tension and even time. "It's absolutely transforming," he explains. "The house that Barbara's created, in terms of peace and environment and integration with the exterior—the land and the water sources—is to me the most beautiful place in the world. I just kind of walk around and marvel at it."



"I like to call this my Southwest home in Vermont," Barbara Riley Levin (right) says of the house she designed and shares with her husband, Time Warner chairman and CEO Gerald M. Levin. ABOVE: Tiered vegetable and cutting gardens fill the front courtyard.

"The interior definitely isn't 'Vermont style,' " she points out. "Most of the furnishings and artifacts were bought in Mexico, New Mexico and Colorado." FAR RIGHT: A Mexican sabino-wood credenza and a hand-carved painted cabinet stand in the entrance hall.

How did the head of the world's largest media and entertainment company wind up spending his time-off in remote New England rather than, for instance, the handier Hamptons? "A lot of my colleagues from Time Inc., including Dick Munro, who used to be the CEO, had houses in Vermont," he recounts, "and one weekend about twenty-five years ago Barbara and I were staying with him and she went out and found this little cow barn." Slumbering undisturbed in a verdant valley beneath a high saucer of mountain ridges, the barn cast an enchantment on both







LEFT: "A barn dating back to 1840 became our living room," says Levin. "The rest of the house's posts and beams are from old barns in four northeastern states." The sculpture near the window is one of several in the residence by the late Native American artist Allan Houser.

Levins and soon became their second home. "My husband fell in love with everything about Vermont," Barbara Levin says. "Especially the people—New England people, good people." Over the years she would add all manner of extensions to that barn, including—in a nod to domestic agrarianism—an intriguing trilevel silo.

In 1996 the Levins bought an adjoining property and demolished the house that stood on it—except for an 1840 "horse and hay barn," which Barbara Levin saw at once as their future living room. Around it they built themselves a 9,000-square-foot rustic structure of stained cedar roofed with Vermont red slate. "Barbara closed her decorating business to concentrate on this house," Gerald Levin volunteers. The old cow-barn-cum-silo they decided to keep as a guest complex.

The new house was ingeniously designed around a series of monumental Mexican doors acquired in the Southwest—portals heavy with history that give the impression of being almost as wide as they are tall. "I'd been buying and warehousing antique doors for years without exactly knowing how I was going to use them," Barbara Levin admits. The southwestern essence is heightened not only by lofty doors but by such hacienda-style elements as stucco walls, brick floors, stone fireplaces and long hallways. The house's very posts and beams were gleaned from five barns in four states. "Building it was kind of a mystical experience—the fact that it was constructed with a lot of these previous architectural components. How she ever figured it all out is amazing to me," says Gerald Levin.

Barbara Levin has been collecting for years. Her philosophy: "If I like it, I buy it—it doesn't have to be important." There is not a dull thing in sight: The

ABOVE: "The dining room is probably my favorite room, because it's fun and happy," notes Levin. A handmade tin chandelier illuminates a Botero-style painting. The massive fireplace, like the other stonework in and around the house, was done by local mason Ed Perkins.





BARBARA LEVIN HAS BEEN COLLECTING FOR YEARS. "IF I LIKE IT, I BUY IT—IT DOESN'T HAVE TO BE IMPORTANT."

emblematic artifacts she's amassed are impressive in their range, multiplicity and unrelenting vividness of detail—vintage cowboy boots, 1920s and 1930s Indian pawn jewelry, contemporary Mexican fiesta masks, nineteenth-century tobacco pouches and Indian baskets, Mexican serapes, antique silver boxes, beaded moccasins, gauntlet gloves, cottonwood tribal figures.... All are artfully arranged—and, as Gerald Levin implies, endlessly rearranged: "I used to joke about one of our earlier houses how I'd come home from a business trip and she'd have things completely changed around; it's like the Greek philosopher—I mean, I never walked into the same room twice."

The house's outer aspect is deceptive—inside, the spaces are vaulting and cavernous. The living room is so illimitable it can entertain, in addition to an oversize sofa and club chairs, an elk-antler chandelier that is a strapping eight feet wide and five feet tall. An atmospheric photograph taken by Clint Eastwood of the pickup truck he drove in *The Bridges of Madison County* decorates one wall—a Christmas present to the Levins from the cinema legend himself.

Connecting the various parts of the house is an expansive passageway, which affords views of the stone-paved front courtyard with its abundant vegetable and cutting gardens. The passageway, broken by gigantic Mexican jars and by benches of sabino wood, leads ultimately to a magnificent antique Mexican mesquite-and-iron jail door, still proudly studded with all its original hardware. It opens into the sitting room of the master suite, where a chaise longue, fringed with French silk and covered in Charolais-hair-on-cowhide, locks horns with an orange Mexican curio cabinet—the room richer for the confrontation. The

LEFT: A collection of antique Native American baskets from the Southwest is set on a shelf in the hall that leads to the master suite. A Moroccan kilim lies on the pine-plank floor. The sabino-wood bench and the large painted jar are Mexican.

ABOVE LEFT: "The Mexican door to the master suite came from a jail and has its original iron nails," says Levin, who designed many of the rooms in the house around her collection of antique doors. The hanging beaded pouches are accented with silver and turquoise.



ABOVE: Art Déco chairs join a Native American rug before a river-rock fireplace with a Vermont-marble mantel in the master bedroom. "I had the pine floors washed down and left in their natural state," explains Levin. "The bed frame was made from old logs."

RIGHT: The stream, waterfall and pond are fed by a ground spring located farther up the wooded property. Pots of kalanchoes line the edge of the stone patio. The floral landscaping was laid out by Nancy Hagelberg "in two weeks," Levin marvels.

bedroom beyond is simple and strong, and crowned by a twenty-foot-high beam ceiling. The fireplace was hewn from Vermont river rock, the floors from old planked pine, and the king-size bed frame from massive pine logs. The television and stereo of the man who runs HBO, CNN, TBS, TNT, Warner Bros., Warner Music and New Line Cinema, not to mention vast cable systems, lie behind the sabino-wood doors of an armoire made and purchased in Santa Fe.

Barbara Levin's favorite of the house's fifteen or so rooms is the festive dining room. Its chandelier, handmade and hand-painted by New Mexican tinsmith Maurice Dixon, has the look and gaiety of a party hat worn by some zany Aztec emperor. The exuberant oil painting is by a contemporary Mexican artist who works in the style of Botero. "I went back to the gallery in Santa Fe where I'd bought a picture of his to hang in our entrance hall," Barbara Levin confides, "and I commissioned a painting of Jerry and me doing the tango, because we love to dance. I said, 'The man has to have a mustache, because that's what my husband has.'"

Although she's taken cooking classes "forever" and goes on culinary tours, it's her chili she's proudest of—"the Midwest recipe is from my mother." Entertaining is usually done "buffet style, sitting down at the farm table in the kitchen and everybody getting up and putting their dishes in the sink. We don't have staff," she stresses. "*I* am *it*. It's kind of like normal. The kids pick up after themselves."

To introduce their new house, the Levins gathered roughly two hundred friends and neighbors in their meadow on the Fourth of July. "We hired a band from Burlington, Vermont, and a line dancer from Texas, 'Texas Suzy,' to teach us her specialty," Barbara Levin relates. "It was a western-theme party, so everyone was asked to come in costume. I wore a jean prairie skirt and red cowboy boots; Jerry had on jeans and a checked shirt with a bandanna and a Stetson. It was *his* job to give house tours—one at six and another at eight." Gerald Levin recalls: "I think people

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A PATTERN LANGUAGE

BLACK-AND-WHITE DREAMS ABOVE MANHATTAN

Interior Design by Anouska Hempel
Text by Elizabeth Lambert
Photography by Durston Saylor



PETER FRIED

"Romantic places? I live in them all the time," says designer Anouska Hempel. "Anywhere the trade routes have passed or the trade winds have blown—that's my territory. I can dream myself into a desert tent playing footsie with Genghis Khan, or a military tent planning strategy with Napoleon. Wherever my imagination finds itself, that's where my rooms begin."

It was a spectacular Russian Biedermeier desk of mahogany and ebony that inspired her design for the apartment of a Swedish businessman in New York's Pierre Hotel, high above Central Park. "We couldn't buy the desk, but we sure could dream about it," says the London-based Hempel. "I could invent its past. Would it have been made for a black palace, burnished with gold? Could it have been used by a moody Eugene Onegin? Perhaps Tatyana swept past it on her way to the ball? Those were the fantasies behind these rooms."

Imagination led off; the designer's know-how took over from there. She can jug-

A New York apartment designed by Anouska Hempel (above) derives its energy from layered fabrics. LEFT: A turn-of-the-century Russian hanging lamp highlights the living room's boldly contrasting lines, as well as a circa 1890 painting by Giovanni Boldini and a circa 1790 German chest.





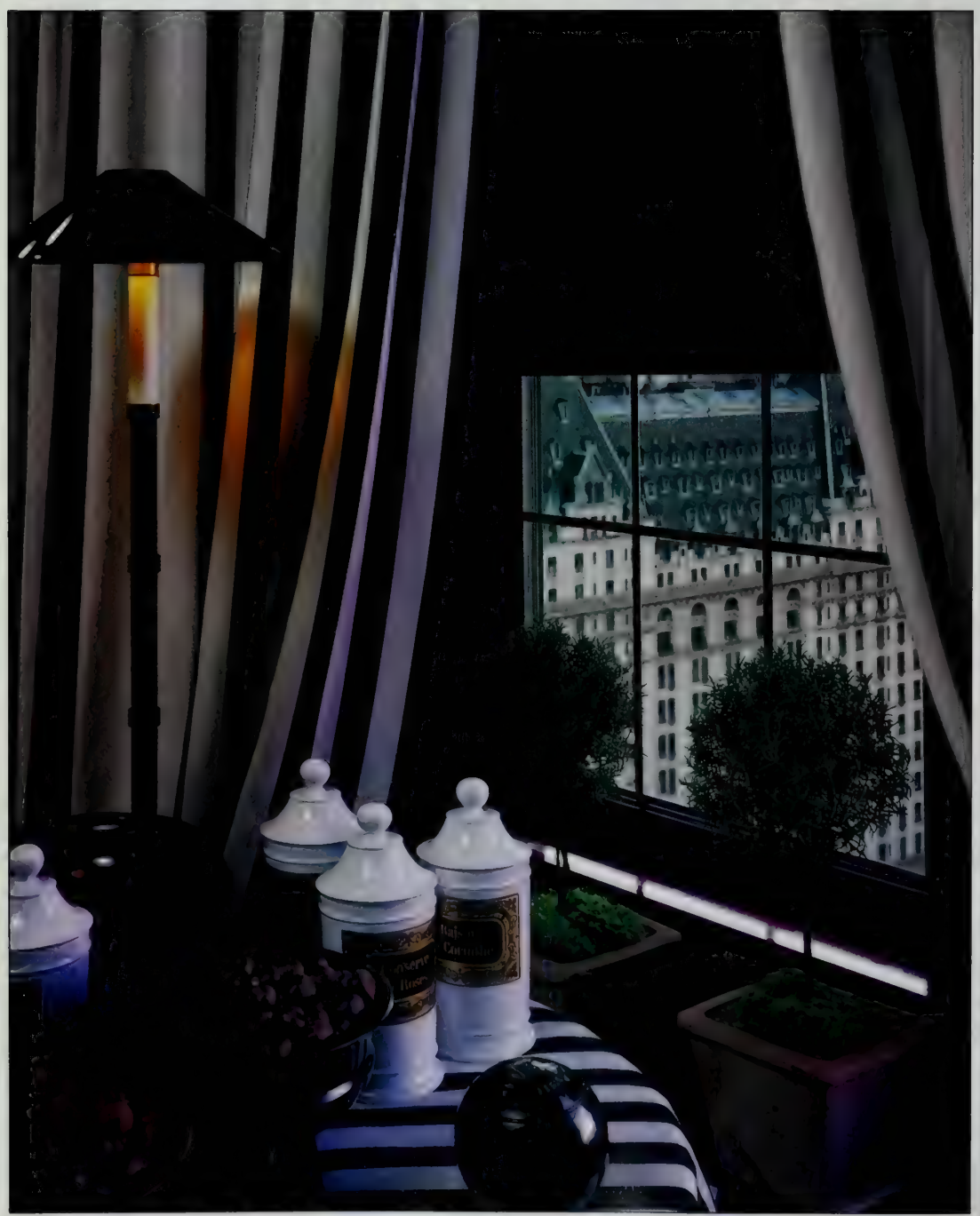
OPPOSITE: Warm mahogany in the dining room tempers the leitmotiv of cool black-and-white stripes. The mahogany-and-ebony doors, from Anouska Hempel Designs, were inspired by Sir John Soane's doors for the Bank of England. The Russian chairs date from 1830.

THIS PAGE: In the guest bedroom, Hempel framed architectural engravings she found in a book. "I use a lot of them; I'm never skimpy," she says. "I want them to march around the room." The ebony four-posters, chest and stick lamps are all from Anouska Hempel Designs.

RIGHT: A small master bath offered a challenge, which Hempel met by turning the tub around and using mirrors to create the illusion of space. Surfaces are of plaster, polished black slate and half-honed white sugar marble. The towels are from Anouska Hempel Designs.



BELOW: "The stripes of other buildings seen from the window inspired me to go linear," Hempel says of the master bedroom. "The green of the park is also relevant: Black, white and green make a statement of non-chaos." Atop the table are 19th-century apothecary jars.



gle a dozen projects at once and still get everything done. She designs two couture collections a year, and she has created two hotels in London—Blakes (see *Architectural Digest*, April 1988) and The Hempel. A new Blakes hotel is scheduled to open soon in Amsterdam. She has designed her own house in London (see *Architectural Digest*, September 1989), a house in the country (see *Architectural Digest*, October 1994) and a boat on Majorca (see *Architectural Digest*, January 1997). She also conceives furniture and accessories for Anouska Hempel Designs, pens for Louis Vuitton and interiors for clients from all over the world.

Hempel is a small figure, but she exudes star quality, constantly running about and tossing quick one-liners over her shoulder as she goes, delivering instructions that are both funny and precise: "Make those curtains dance. Get the fresh air up their skirts. Frocks don't need a heavy lining. More silk billowing at the top. That's too much. Whack it in the tummy. And tuck the ends behind the curtain poles, like crow's arms. The topiary should be clipped like Cotswold mushrooms. We need more of everything!"

Hempel's loyal team of architects, craftsmen, drapery makers, wall finishers, painters and polishers knows what she means. She doesn't have to explain the importance of matching the patina on the floors to the patina on the furniture "so that nothing stands out as an argument," or wrapping a white cloth

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The relationship between the tones and textures of wood and fabric was integral to her design, says Hempel. "The mahogany is enhanced by the richness, yet strictness, of the silks." OPPOSITE: White ribbon wound around black poles reinforces the linearity of the master bedroom.





BIOGRAPHY OF A COUNTRY HOUSE

AUTHOR GERALD CLARKE'S SHINGLED REFUGE ON THE EASTERN END OF LONG ISLAND

Architecture by Francis Fleetwood, AIA Interior Design by Lawrence Saul
Landscape Design by Elizabeth A. Lear and John Cowen
Text by Gerald Clarke/Photography by Scott Frances

"I wanted every room to have views," biographer Gerald Clarke says of his house in Bridgehampton, New York. "Yet I also wanted a Long Island cottage feeling, not a modern all-glass house." ABOVE: Architect Francis Fleetwood's design—reflected in the rear façade—allows for a maximum number of windows.



Some people break up their travels with side trips to cathedrals, monuments or battlefields. When I have free time —and often when I don't— I search out the houses of much-admired writers: Mark Twain, Henry James, Herman Melville, Edith Wharton, Virginia Woolf, Ernest Hemingway. It's a lengthy list by now, and when I include the houses of those I've actually known and written about, like P. G. Wodehouse and Truman Capote, I think I can claim some insight into the domestic styles of the scribbling class.

And what have I learned? What unites such odd couples as Hemingway and James, Wodehouse and Woolf? One thing alone: However turbulent their lives, however far they traveled, their homes were oases of serenity and security. So, when it came time to build my own writer's house in Bridgehampton, on eastern Long Island, I too sought such an oasis. I desired peace, quiet and what used to be called a *locus amoenus*—an Agreeable Place.

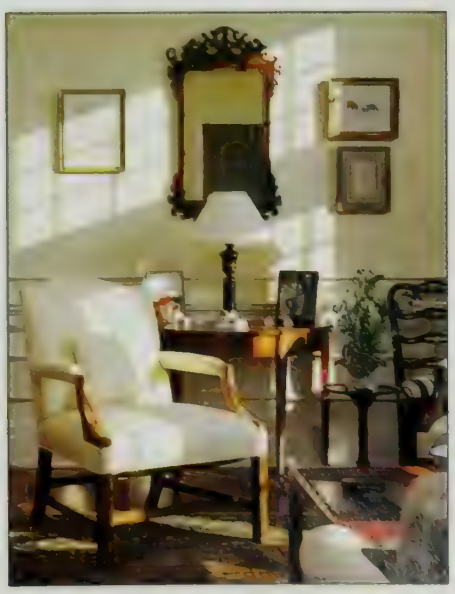
The land itself was already agreeable: about six acres sloping gently down to a freshwater pond, beyond which lay cow pastures and, in the far distance, a grain silo—as lovely to my city-bred eyes as a church spire. "I've found just what you're looking for!" the real estate agent had exclaimed. "You'd think you were in Switzerland!" But no; I was in the middle of the Hamptons, five minutes from the Atlantic's steady roar. I had discovered a piece of paradise.

Such a congenial spot had to have a house to match, and my thoughts first turned to

RIGHT: Designer Lawrence Saul installed moldings in the living room, as throughout the main rooms, to give the spaces a Georgian tone. Schumacher sofa fabric; Cowtan & Tout club chair fabric and blue velvet on stool and pillows.

the eighteenth century, the only really good century, in my opinion, since the fall of Rome. As a consequence, I saw my six acres graced by something Georgian, as beautifully balanced and as neatly symmetrical as a Pope couplet. Nothing grand or ostentatious, mind you; I'm a writer, not a leveraged-buyout broker. I wanted what Horace Walpole, one of that century's leading commentators, described as a "middling house"—not too big yet not too small.

The architects I interviewed were enthusiastic; Palladio, the father of the Georgian style, is, after all, the profession's patron saint. But when it came time to put pencil to paper, they seemed perplexed, and their drawings were, in my view, pomp-



ABOVE: Etchings, including Whistler's 1894 *Nursemaids*, and a Chippendale mirror hang in the living room. On the table below are photographs Clarke took of Claudette Colbert and Truman Capote, the subject of Clarke's 1988 biography.





RIGHT: Clarke's collection of Chinese Export ware is displayed in the dining room, where a 1755 Chippendale parcel-gilt mirror is mounted above a George III mahogany sideboard. Sterling silverware from Tiffany's; wallcovering from Osborne & Little.

ously suburban—Blenheim Palace meets Beverly Hills. The fault, however, was probably not theirs. Too late did I come across the following passage in Ralph Dutton's *The English Country House*: "It remains something of a mystery that the smaller Palladian house is such a rarity." Dutton wrote that sentence more than sixty years ago, and the mystery has yet to be solved. After two years and more than ten thousand dollars wasted on architectural fees, I was back where I had started.

Giving up on my vision of a pocket Palladian, I decided to go in the opposite direction. "Consult the genius of the place," advised Pope, and wise old Alex, who had built a middling house of his own on the banks of the Thames, knew what he was talking about. As I tramped over my land through the seasons, through scowling winters as well as smiling summers, I realized that the genius of my particular place cried out not for a Georgian but for a native design, something more attuned to Long Island's infinitely variable weather. It demanded a house that would be open to the outdoors in the warm months but a comfortable fortress in the cold, with outsize chimneys and fireplaces in all the main rooms.

Though he had never done anything similar to what I outlined, a local architect, Francis Fleetwood, seemed able to grasp the concept. And when Francis was puzzled—my ideas, I admit, were more literary than visual—Lawrence Saul, my interior designer, did the translations. A friend of many years, Larry, who had decorated my Manhattan apartment, has a knack for deciphering his clients' sometimes confused mental images, and he often knew what I wanted even before I did. With an eye to bargains, he had, indeed, already started buying antiques at the New York auction houses: a tall case clock here, a Chippendale mirror there, a Queen Anne secretary somewhere else. He had a clear picture of what the rooms should look like, and so, to a much lesser degree, did I. I sat down with Francis, and we thus planned the house from the inside out.

We began with the assumption that every room would have a view of the pond, which is as beautiful in January, when icy winds furrow its small waters, as it is in May and June, when Bridgehampton's royal family, two mute swans and their progeny, glides across its satiny surface. That requirement—every room with a view—dictated a long, narrow house, a layout that

OPPOSITE: The study, where Clarke wrote much of his forthcoming biography of Judy Garland, has French doors on two sides. "One set opens onto a screen porch, where I like to take my laptop and write." The portrait of Truman Capote was a gift from the author.


HENRY JAMES
MARSHALL

was saved from boredom. I think, by shifts in elevation, subtle turns and the artful placement of windows and dormers. Francis left the project before the start of construction, but, with Larry's help, I continued to make changes. Building a house, I concluded, is like writing, a process of endless revision—you don't always know what you like until you see what you don't like.

Closing my eyes to the rapidly expanding budget, I



ABOVE: "I want my guests to have everything I have," says Clarke (left, with his Chihuahuas Gwenny and Penny), who had a balcony and a fireplace incorporated into a guest bedroom. The pair of maple chests are 19th century. The floral chintz is from Cowtan & Tout.

OPPOSITE: Landscape designers Elizabeth A. Lear and John Cowen took charge of the plantings on the property, which covers six acres. "The pool is surrounded on three sides by a purple beech hedge," says Clarke. The lights above the gates are refitted chandeliers.



added new dormers and new windows and altered the contour of the eaves. They now have a slight upward tilt—"swept eaves" is the term architects use—that gives the whole house a confident, almost jaunty look, like a ship in full sail. Finally, with what I have been told was an audible gasp, I decided to add an entirely new wing: two bedrooms, two baths, a sunroom and a covered porch.

Months before the house

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ART

IMAGES OF OLD CHINA

VINTAGE PHOTOGRAPHS CAPTURE A VANISHED ERA IN ASIA

By John A. Cuadrado



MEL WEINSTEIN

China has long excited the Western imagination. The Romans were so dazzled by silks from the fabled land that they valued them at their weight in gold. Columbus pored over Marco Polo's account of the wonders of Cathay, furiously scribbling notes before setting off in search of the East. As the developing sea trade brought cargoes of porcelains, lacquerwares and spices westward, the fascination exerted by the Celestial Empire only increased. "Chinee Rooms" enlivened English Palladian country houses, porcelains became the accessory of choice at Versailles, and housewives in Salem, Massachusetts, yearned for shawls of Cantonese silk.

However powerful its grip on the Occidental consciousness, China was far away and veiled in mystery. The paintings brought home by eighteenth- and nineteenth-century sailors, merchants and diplomats offered tantalizing images, but their documentary powers were limited. For the most part, China remained a scrim onto which Westerners projected their fantasies of the exotic.

It was only with the coming of photography in the mid-nineteenth century that this began to change. Though all too often bound by the preconceptions of photographers who were largely foreign, the camera opened the door to imperial China in a way that painting never could. At best, its images transcended stereotypes and attained a level of verisimilitude that confronted Western ethnocentrism with nuance and complexity.

Today, these nineteenth- and early-twentieth-century photographs provide an even more valuable service. They act as a window on a vanished world, on the last years of an ancient social order fast approaching a profound and

HA-TA-MEN STREET

ABOVE: Donald Mennie, circa 1912–19. Photogravure; 7 15/16" x 11". Photogravure can give an image a soft moodiness that enhances the impression of a disappearing world, as in a photograph taken just after the fall of China's last dynasty. Dennis George Crow, Los Angeles.

BOAT GIRL

OPPOSITE: John Thomson, circa 1868–72. Albumen print; 7⅞" x 5½". A young girl worked with her family in the operation of a cargo boat used in the loading and unloading of ships, wrote Thomson. Janet Lehr Inc., Photographic Masterworks, New York.



Cantonese Mandarin and His Wife

Below: Milton M. Miller, circa 1861–64. Albumen print; 7 9/16" x 9 5/8". China's complex sumptuary laws, in which rank dictated every detail of costume, are reflected in a portrait of a couple wearing their official robes. Vintage Works Ltd., Chalfont, Pennsylvania.



WOJTEK NACZAS

irreversible transformation.

Victorian science was possessed by a desire to enumerate, classify and record, to further human progress by the accumulation of data. Photography's mimetic powers made it the perfect tool to achieve such aspirations on a global scale. Photographs were seen as a new form of knowledge—a means to a museum of the world—which could document distant cultures with scientific precision. By midcentury, with the invention of the wet collodion photographic process, travel and expeditionary photographers began to fan out over the planet, seeking images of faraway lands for their homebound compatriots. These were pasted into photo albums, incorporated into travel books or translated into steel engraved forms reproducible in newsmagazines. The West's longtime obsession with China made it a seductive—and inevitable—subject of photographic study.

For centuries China had held herself aloof from all but the most limited intercourse with foreigners. Trading had long been restricted to the small Western enclaves of Hong Kong and Macao. The treaties that ended the Opium Wars in 1842 and 1860 had the dual result of forcing China to accept the dangerous drug in trade and of opening the country to a vastly expanded foreign presence. It is a fortunate accident that this "opening" coincided almost precisely with the development of photography. Photographers joined the foreign traders, missionaries and adventurers who streamed into China at this time. Though a few photographers established themselves in Hong Kong as early as the 1840s, the major part of their work begins about 1860.

This means that the lens of the photographer arrived to

Scene near Foochow

Right: Tung Hing, circa 1870. Albumen print; 9" x 11". A work by one of China's lesser-known but most gifted photographers draws on traditional landscape painting in its sensitive treatment of water and mountains. Robert Hershkowitz Ltd., Lindfield, England.





capture China in her dotage, to record the ancient empire in dissolution. Internal rebellion, misrule, economic disarray and rampant population growth had brought China to her knees, just as had foreign military incursion and the widespread availability of opium, or "foreign mud." Power was concentrated in the hands of Tz'u-hsi, the venal empress dowager, once described by a lady-in-waiting as someone who experienced "a keen sense of enjoyment at the trouble of other people."

Felice A. Beato was one of the first photographers to record this world. Beato was attached to the Anglo-French force that occupied Peking in 1860, and his images are both disturbing—the capital's corpse-strewn Taku forts—and magnificent. His *Panorama of Peking* is composed of six full-plate views, which show the city to be remarkably beautiful even in decline. Here we see a Peking of peaked tiled roofs, ornate upturned eaves and enchanted gardens hidden behind high walls. Even more lovely, if haunting, are Beato's photographs of the imperial summer residence taken just before its destruction by Western troops. The burning of this complex of over two hundred palaces, pagodas and temples remains one of the great acts of cultural vandalism in history, and Beato's images provide the only photographic record of the complex's existence.

Photographic technology was still so primitive that images taken in the field, like Beato's, were excruciatingly difficult to achieve. The wet collodion process required photographic plates to be prepared and developed on the spot, moments before and after taking a picture. Photographers thus had to employ an army of porters to transport bulky wooden cameras, heavy brass lenses and glass plates, and fully equipped traveling darkrooms. For a picture to be taken, the collodion was applied to the plate and then immersed in a silver nitrate solution. At this point the photographer had to literally run to his camera; exposures could last as long as a minute, and negatives had to be developed before the collodion dried. Photographers resorted to every expedient to keep the collodion damp, often adding such homespun ingredients to the solution as sherry, lime, beer or tea. Pity the poor photographers then, whose collections of fragile glass-plate negatives—taken over months and awaiting printing in the studio—were smashed by stumbling pack horses or clumsy bearers on one or another forlorn trail.

These were not the only impediments faced by the photographer in China. Many Chinese were terrified of the camera, believing it to be a tool of the black arts. John Thomson, a brilliant Scottish photographer who traveled some five thousand miles in China from 1868 to 1872, wrote that he "was frequently looked upon as a forerunner of death." "I have seen unfortunates, stricken with superstitious dread, fall down on bended knees and beseech me not to take their likeness or their life with the fatal lens of my camera." There were different notions regarding how long it took for camera-inspired fatalities to occur, but it was understood that death was inevitable. For this reason, crowds often angrily pelted Thomson with mud and stones as he shot an image.

Such difficulties make Thomson's achievements all the more extraordinary. Vowing to capture the "arts, usages and manners which prevail in different provinces of the Empire," Thomson worked like a modern-day journalist, conversing with people for hours to gain in-

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COURTESY KEN & JENNY JACOBSON

Residence of a Mandarin in Peking

Above: John Thomson, circa 1868–72. Platinum print; 8" x 10". Thomson gained access to private spaces that were normally closed to foreigners, such as the home of an official and his wives. Ken & Jenny Jacobson, Great Bardfield, England.

Prince Kung

Opposite: John Thomson, circa 1868–72. Albumen print; 8¼" x 6½". The son, the brother and the uncle of three successive emperors, Kung was a leader among reform-minded Chinese and one of the most powerful men in China. Daniel Wolf, Inc., New York.



GIVING JUPITER A NEW SPIN

REVISITING MEDITERRANEAN THEMES WITH A FRESH EYE IN FLORIDA

Architecture by Spencer Goliger
Interior Design by Marc-Michaels
Text by Beth Dunlop
Photography by Kim Sargent





"It's Mediterranean in character," architect Spencer Goliger says of a retreat he and interior designer Marc Thee created for a couple in Jupiter, Florida. ABOVE: "The arch links the wings of the residence and serves as a portal to the entrance," says Goliger.

RIGHT: "The paneling adjusts the scale to make the space more intimate and human," Thee says of the antiques-filled living room. The screen is from Shears & Window. Jim Thompson stripe on chair at left. Sofa fabric, Clarence House. Safavieh carpet.

Even from a distance, the house has a certain presence. It is rich yellow, a hue that pales only in the fiercest Florida sunlight; at other times it gleams gold, almost the color of van Gogh's haystacks. Four stately palms stand sentinel, lining the drive. It is a house that opens up slowly and reveals itself in layers.

The house is new, but its thickly textured walls are already showing the patina of age. The terra-cotta tiles on the roof have a worn, seasoned look. This is a Florida house—a weekend and winter vacation retreat for a couple enchanted by Provence and Tuscany and lured by the romantic feel of old Palm Beach. It is not in Palm Beach, however, but in Jupiter, just fifteen miles away, and it takes its inspiration from both distant and regional architectural antecedents.

The owners, a New York–based CEO of a major cosmetics company and his educator wife, wanted the conveniences of life in the late twentieth century but with the intricate layout of a much older house. After all, many Palm Beach houses of the 1920s were designed to seem much older, as if they were Italian





LEFT: Cast-stone detailing, including a two-story window surround and Corinthian columns, defines the oval dining room, whose floor is accented with a marble mosaic. Nobilis chair stripe. OPPOSITE: The breakfast room's slate floor and pilasters unite it with the family room. Michael Taylor table base.

palazzi or Spanish villas that had magically materialized in America. From the start, architect Spencer Goliger and designer Marc Thee had to meet twin mandates: to make the house both informal and formal. "We wanted to capture the essence of Palm Beach without imitating it," says Goliger.

In most minds, Palm Beach's architecture is inextricably connected to Addison Mizner, who began designing there around the end of the First World War. By mixing sources from Moorish Spain, Renaissance Italy and eighteenth-century France, he created a style that was all its own. But for this house, both architect and clients looked not so much to Mizner's exuberant houses as to the more restrained work of Maurice Fatio, the Swiss-born American architect who designed numerous local houses in the 1920s and 1930s for such clients as Harold S. Vanderbilt and Joseph E. Widener.

"They wanted it to be elegant but not opulent," says the Palm Beach–based Goliger, who, in addition to Thee of Marc-Michaels Interior Design, worked with landscape architect Krent Wieland. Goliger created rooms that have both warmth and grand proportions, and Thee completed them. Coffered wood ceilings are adapted from Fatio's designs but are kept lighter in tone. Checkerboard travertine floors hark back to European villas, but the hues of the stone are warmer, a cream and a chocolate brown. The cast-stone living room fireplace draws on historic prototypes, but it is not copied from a specific source. As in a typical Palm Beach house, there are cast-stone columns,



RIGHT: "Casual, comfortable styling, which focuses on the entertainment center, gives the family room an inviting aura," says the designer. Chenilles from Stroheim & Romann cover the armchairs and the Baker sofa. Ralph Lauren leather chair. Sconces, Arté de Mexico.







LEFT: Ionic columns and elaborate moldings add interest to the master suite. The canopy, draped in Clarence House moiré, is covered with Robert Allen velvet and has a skirt of Beacon Hill silk. Dog painting, Decorators Walk. Stroheim & Romann drapery fabric. Safavieh carpet.



ABOVE: "The outdoor living environment was of the utmost importance to the owners," says Goliger. Arched openings define the terrace off the family room, while stone balustrades distinguish the master suite's balcony. The landscape design is by Krent Wieland.

balustrades and urns. "We wanted to make sure we respected both authenticity and good design," Thee says. Wieland gave the property the look and lushness of a tropical landscape with hibiscus, bougainvillea and palms.

It is an episodic house. The light varies, sometimes rather dramatically, from room to room. The spaces take unexpected shapes: The dining room is oval; the master suite has a hexagonal sitting room; the living room is taller than it is wide or long; the entrance hall is a rotunda. The oculus-topped space, Goliger says, "is reminiscent of the entrance to a grand Palm Beach house." It opens onto a gallery, which in turn leads in one direction to the living room and in the other to the dining room. Above is a rather romantic bridge; even the staircase, with its faux-bronze railing, offers glimpses into the first-floor rooms and a long view out across the pool and vine-entwined pergola to the deepwater canal beyond.

Throughout the house, the colors shift almost imperceptibly. "I started with cream and a buttery yellow and then layered onto that celadons and mustards," Thee says.

A bit removed from the whirl of Palm Beach, the house is an ode to historic Florida architecture. Some houses are intended to take the breath away—"showcase moments," as Thee calls them. "This one," he says, "is about texture and a mix of elegance and rustication. But it's a progression; nothing is too contrived. The house, after all, is meant to be a respite." □


A Collecting Odyssey

MATERIAL LOGIC IN NEW YORK CITY

DECORATIVE WARMTH AND FORMAL RIGOR COHABIT ON THE UPPER EAST SIDE

Architecture and Interior Design by Annabelle Selldorf, AIA
Text by Michael Frank
Photography by Durston Saylor

Annabelle Selldorf freely admits that she is two distinct people, architect and interior designer. The architect is rational, cerebral, rigorous, restrained. The interior designer is intuitive, emotive, flexible, expressive. The architect insists on establishing a concept for every project, one in which questions of circulation, lighting and appropriateness are systematically addressed and resolved. The interior designer is attracted to the tactility of a room, its finishes and textiles and objects. The architect almost always prefers white; the interior designer is fond of (certain) colors.

Do the two ever get into fights?

"We're the best of friends," Selldorf says with a laugh. "The architect knows when to stop and let the designer do her work. The designer knows better than to interfere with the architect. It's the reason I don't work with decorators. When it's just me, I can be sure that these boundaries remain intact."

The two Selldorfs must in turn collaborate with another point of view, of course: the client's. In the case of an apartment on Manhattan's Upper East Side, the collaboration was facilitated—and catalyzed—by a fondness for Chinese furniture, which Selldorf and her clients share. It is not customary to think of a specific kind of furniture informing the program of an entire interior, but in detailing the virtues of Chinese furniture, Selldorf might as well be discussing her own work on this project.

"First," she says, "you must distinguish the good from the bad. Good Chinese furniture displays an extraordinary craftsmanship. The quality of its joinery is intrinsic, often hidden, rarely on display. It's very architectonic. Some people find it severe. I don't. It possesses intelligence but also a spirit of quietness, a materiality and a warmth."

Those same characteristics could describe her concept for the apartment, which belongs to a businessman and his wife, who was at one time an antiques dealer. Selldorf paid attention to the family constellation (their children are grown); what she calls the "not informal way" her clients like to live and entertain; the wife's love of order ("greater even than mine"); and the couple's knowledge and appreciation of art and antiques. Selldorf arrived at a notion of what she calls "classical modernism" for the rooms. "The clients and I all agreed on that as the end result," she says, "but they allowed me a lot of freedom in defining how to get there."

Although she is known for her loftlike downtown gal-



On Manhattan's Upper East Side, architect Annabelle Selldorf (above) created a quietly elegant space for clients who collect Oriental furnishings. "It's key to bring to the project an understanding of the lifestyle of the people who will be living there," she says.

Selldorf worked with the clients to find furniture, objects and artworks. "I don't like to be given a credit card and told, 'Buy what you will,'" she says. OPPOSITE: A trio of 1950s Italian decanters rests on a 17th-century Chinese cupboard in the living room. The drawing is by Georg Baselitz.



The tones of the living room's 17th-century Flemish carpet "come back in the upholstery, cushions and window treatments," Selldorf says. Japanese scepters stand near a 1950s Italian games table and chairs and a 19th-century Chinese drum stool. The drawings are by Eugène Leroi.





ABOVE: French doors lead from the dining room into the entrance hall, where a Georg Baselitz drawing is above a 17th-century Ming everted altar table. The bronze chandeliers, from France, date to the 1930s. "I was intrigued with their refined yet industrial quality," Selldorf says.

leries and living spaces, Selldorf is equally comfortable with more traditionally configured apartments, and it is her experience of the latter that guided her in implementing the classical part of her concept for this elegant prewar residence. Working with project architect Rachel Hoffman, she began, as always, by testing for appropriateness. The location of the apartment, the tenor of the building and her clients' preference for formality persuaded her to retain the traditional floor plan. Fortunately, the apartment was thoughtfully configured, with library, living room and dining room all opening off a generous entrance hall. Selldorf did make one significant revision: She delineated a separate master suite, which is now reached by its own hall



A dozen prints by artist Dick Smith and a 19th-century Japanese kettle hook are displayed in the hallway gallery that leads from the entrance hall to the apartment's master suite. Selldorf designed a backlighted glass ceiling to brighten the space, which receives no natural light.

nd consists of a bedroom, a tudy and a pair of baths.

Structurally, Selldorf's re- naining adjustments were ubtle. The kitchen, though nodest, was overhauled and nodernized. In the entrance all, one entire wall was fit- ed with paneled doors that conceal closets and access to a powder room. Passages between all other rooms were hung with French doors of Selldorf's design; divided into two attenuated rectangular panes, they are evocative of Chinese screens (inadvertently, Selldorf insists) and lend a unity and a focus to the interior architecture. The new hall that leads to the master suite received a backlighted glass ceiling, thereby transforming one of the darkest areas of the apartment into one of the brightest.

At about this point the


Munich



"YOU MUST USE DETAILS CONSCIOUSLY, WITH RESPECT AND RESTRAINT."



A suite containing the master bedroom, the study and two baths was Selldorf's one major architectural reconfiguration. ABOVE: The Asian influence that informs other rooms is carried into the master bedroom, where a 20th-century Chinese painting faces a bed of Selldorf's design.

architect put her feet up and invited the designer to go to work. Assisted by Monica Zwirner, Selldorf introduced a family of understated colors that she thinks of as "old-master hues, colors like those you see at the Met." In the entrance hall, she settled on a flat light gray, which she joined (as throughout the interiors) with white trim and a white ceiling. Besides serving as an efficient center of distribution, the entrance hall is spacious enough to have "real pictures on the wall and real furniture." Among the latter is a Ming altar table whose combination of strong lines and rich burnished patina set the dominant tone for the decoration of the space.

In the dining room, Selldorf settled on celadon walls, which provide a subtle but animated contrast to the refinished herringbone parquetry floor and the nineteenth-century Persian rug. Classical though the architect's approach might be, the design-

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LEFT: For the library, Selldorf chose colors and materials that would confer intimacy. Atop the Ruhlmann desk is a bronze sculpture by A. R. Penck; behind it is an old-master drawing. A Chinese drum stool is between the chairs. The print above the sofa is by Brice Marden.

Interior Design by David Hering
Text by Larry Kramer
Photography by Peter R. Peirce

ON THE WATERFRONT

RENOVATING A CONNECTICUT BOATHOUSE OVERLOOKING LAKE WARAMAUG



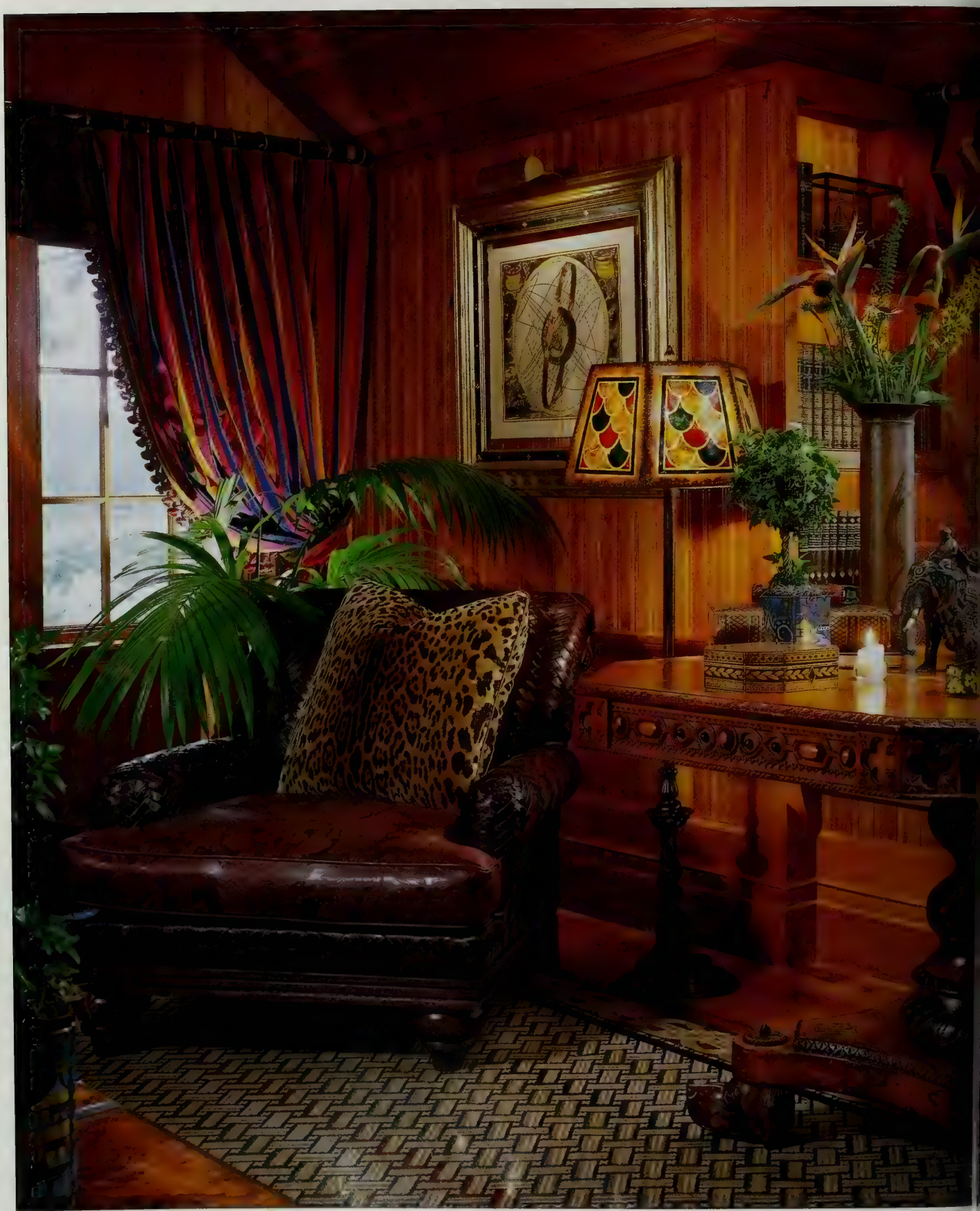


Whoever said that the best things come in small packages was most likely not referring to a house. At first you drive right by this one, as you do all old lakefront boathouses that appear empty and look like vestigial remainders of grand houses no longer standing higher up the hill. Then you realize you've driven too far and turn back to find it. That can't be the place. Why, the front door is right smack on the road. The lake is only feet away. How can there be a house in there?

And then, after you've entered through the heavy wood door in the heavy wood gate, all of your questions are answered. "I always look at this place like those ocean houses in Malibu where you literally step out the door and you're on the highway," says New York designer David Hering. "While you don't have very much space when you come inside, what you do have is spectacular." The tiny house, on one-third of an acre, is sited on the shore of the body of water consistently voted one of the most beautiful spots in Connecticut. "The whole house sort of leans into the water; the lit-

David Hering redesigned a client's Connecticut boathouse to evoke "the great Adirondack camps," he says. ABOVE: A view from the lake. RIGHT: He used fir paneling in the living room and throughout to create "a warm, mellow feeling." Floral fabric, Brunschwig & Fils. Clarence House stripe. Stark carpet.





"I wanted it to have the luxury of a fine nineteenth-century yacht," he says of the top-floor library. A circa 1860 English table is near a George III oak chair from Christie's. Brunschwig & Fils leopard, striped drapery and cushion fabrics. Clarence House paisley. Stark carpe





ABOVE: Displayed elsewhere in the room are examples from the owner's dolphin collection, including a 19th-century carved dolphin on the stone hearth and a dolphin wall bracket, which holds a brass ship's wheel desktop clock and barometer from Kentshire Galleries.

tle spit of land juts right into the lake," the designer says. "The lake" is Lake Waramaug, in the lush Litchfield hills in the northwestern part of the state, yet only ninety miles from New York City.

The neighborhood is not bereft of beautiful residences. But the houses with just this view and designed by Angelo Donghia, Robert Metzger and David Webster are, well, larger.

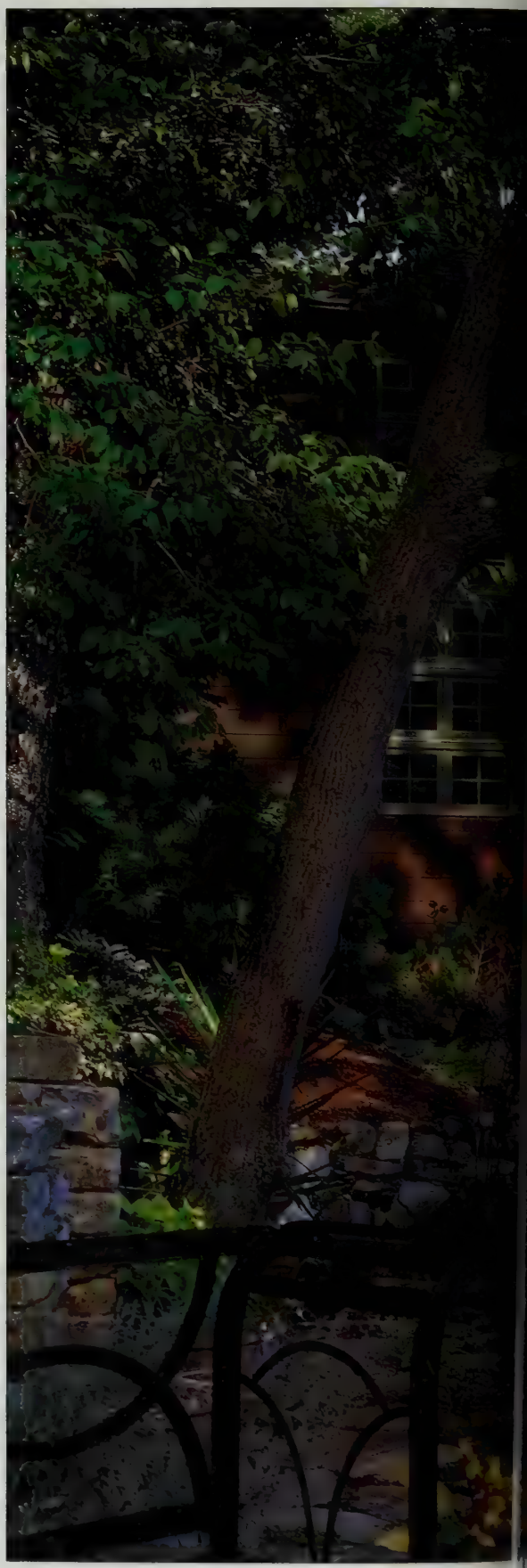
The size is of no concern to the house's owner, a bachelor of forty-five who works for one of the world's largest investment banks. "I fell in love with the house and the lake and the whole area," he says. "I grew up sailing on Lake Erie with my dad, and I like to fish and water-ski and scull, all of which I can do here. I'm not an ocean person, where you can't do most of these things and where you have no sense of privacy. I'm enchanted by the peacefulness and serenity of what's been created here." From the moment he saw it, he wanted to buy the house; however, he had to rent it for a number of years before the owner agreed to sell.

"I don't think my client envisioned the effort that he was going to put into this," says Hering, who is known for restoring apartments in such old and ornate landmark New York buildings as the Dakota, the Dorilton and Alwyn Court. "He saw it as

"I WANTED TO INTEGRATE THE HOUSE WITH THE WATER AND THE LAND AROUND ME."



ABOVE: **"Because the space is small, it was important that the furnishings be beautifully detailed," Hering says of the master bedroom. On the 19th-century burl elm cabinet is an antique brass frame from Kentshire Galleries. The bed and drapery fabrics are from Boussac Fadini.**



a charming weekend fantasy place. But it mushroomed. We literally started with a one-room wreck of a shack. It had been used for everything from a boathouse for the Gunnery School to a storage place for some local rowboats, and, yes, I guess it had been redone a time or two, but cheesily, in a do-it-yourself way. We ripped it down to the rafters, including the chimney, and doubled its size. It's now a little less than two thousand square feet."

"We dug the house up!" remembers the client, who brought in architect Anthony Paskevich to help with the reconstruction. "The foundation was cracked, and we jacked the whole place up on a lift, sandbagged the lake water back, poured a new foundation and then set the house back down."

Hering had first met the investment banker in the mid-eighties when showing him his own apartment, which was for sale. "Although he didn't buy it, he said, 'I love the way this place looks, and someday if I ever need a designer, I'll call you,'" he says. "Well, we hear that all the time. But two years later I got a call out of the blue. I'm now working on his third apartment, each one progressively larger." What to do with such a small place so perfectly sited? It seems client and designer both clicked on just the right approach.

"The concept that it was going to look like the inside

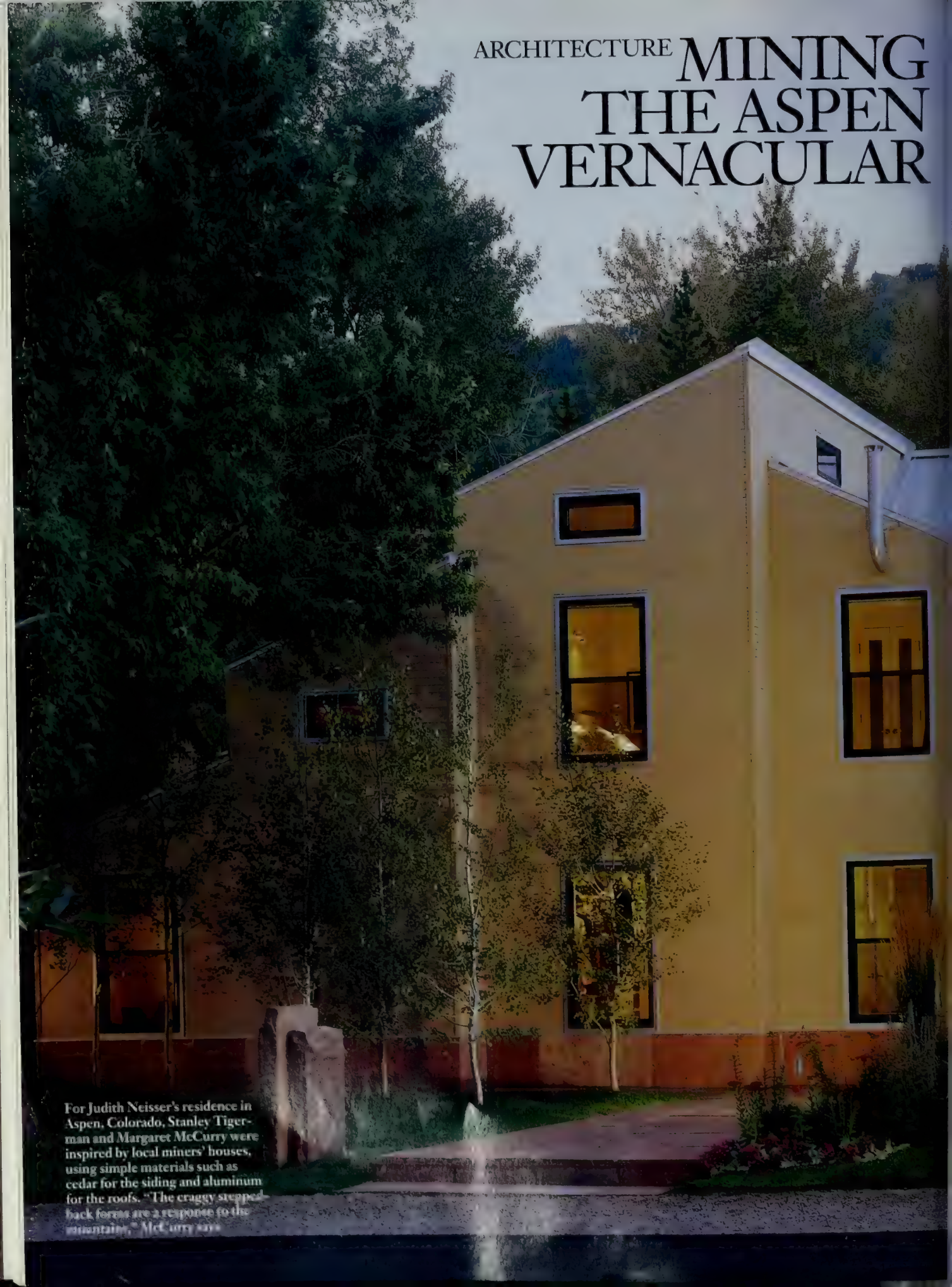
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"While parts of the house are original, much of it was altered or added to," says the designer. "The intent was to retain a late-nineteenth-century recreational look." The owner enjoys the lake in a variety of boats, including a 1953 mahogany Chris-Craft. Marvin windows.

ARCHITECTURE

MINING THE ASPEN VERNACULAR



For Judith Neisser's residence in Aspen, Colorado, Stanley Tigerman and Margaret McCurry were inspired by local miners' houses, using simple materials such as cedar for the siding and aluminum for the roofs. "The craggy stepped-back forms are a response to the mountains," McCurry says.

HISTORICAL FORMS RECAST FOR AN ART COLLECTOR'S COLORADO RESIDENCE

Architecture by Tigerman McCurry
Text by Mildred F. Schmertz
Photography by Mary E. Nichols







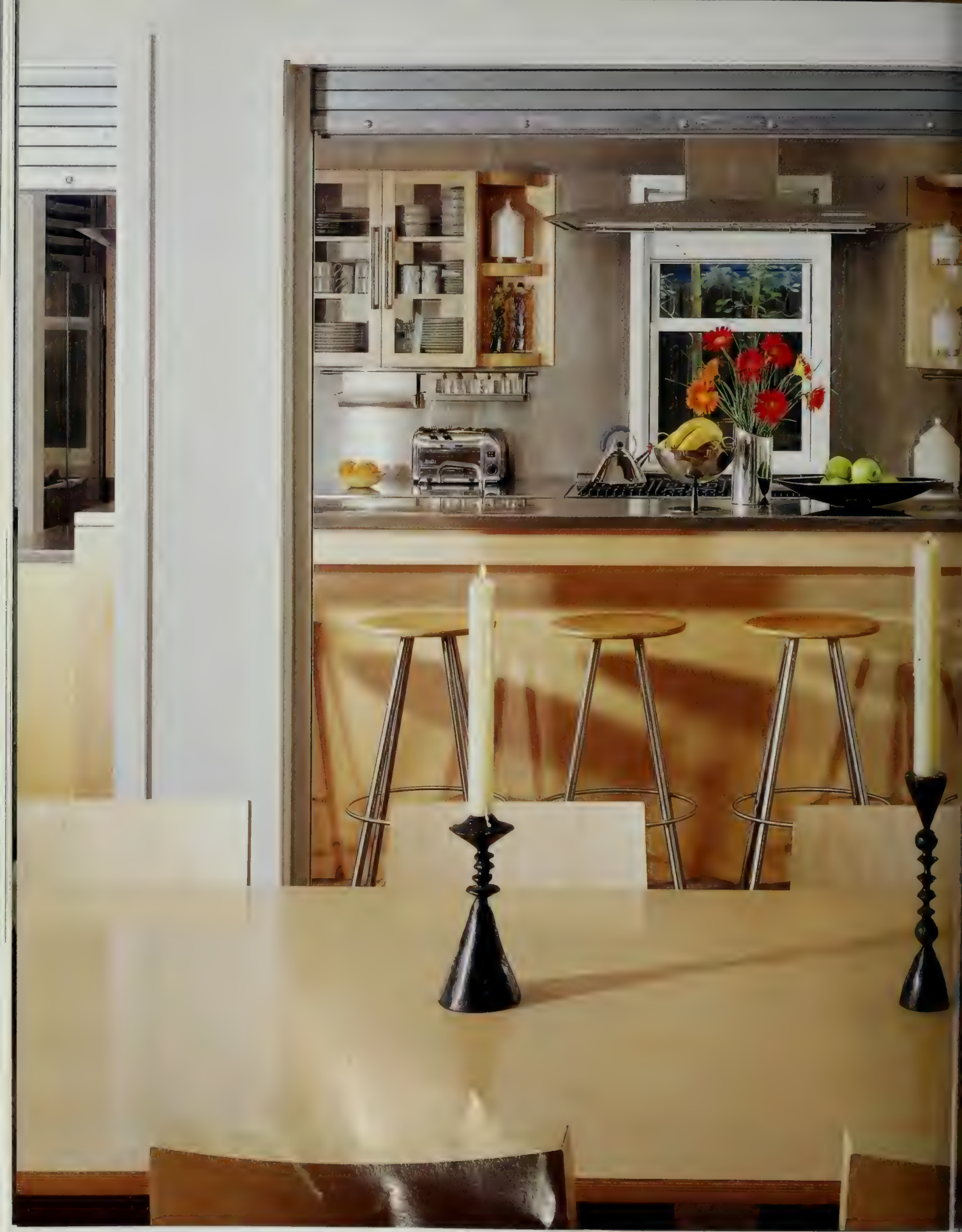
Chicago collector Judith Neisser knew she wanted to build a house in Aspen. "You don't have to be an athlete to love the place—I don't downhill ski, just snowshoe and a little cross country," she says. "But Aspen is sophisticated, with an exciting cultural life. I don't need a lot of property and views from my house. Once I walk out the front door, everything I need is there."

Vacationers such as Neisser often prefer to own a house in the town's beautiful West End historic district, a neighborhood of wide and quiet streets lined with cottonwood trees. Many of the buildings in the area, including fine Queen Anne houses and little Victorian dwellings originally built by miners, are listed in the National Register of Historic Places and are protected by the city's landmark regulations.

Very few lots, however, are available in the West End. Choices are limited to buying a house that can be lived in as is, added on to, remodeled or torn down and replaced. Neisser was fortunate to find some land with good trees and a house that she was allowed to demolish.

While obtaining the site was difficult, Neisser had no problem selecting her architects. Several years ago Stanley Tigerman and Margaret McCurry of Tigerman McCurry Architects designed an apartment for her in Chicago (see *Architectural Digest*, April 1997). "Stanley and Margaret know that my aesthetic is minimal and serene,"

In the great room, views are framed by double-hung windows—typical of Victorian houses in the area—and clerestory windows above. The floor is paved with Colorado redstone. Chairs from Dakota Jackson surround a table designed by Tigerman McCurry.







ABOVE: On the second story, a bridge with stainless-steel balconies overlooks the great room and the entrance hall and links two guest bedrooms. A chair by Alvar Aalto rests on a Hokanson carpet, which echoes the color of the redstone flooring downstains.

BELOW: The study was designed in accordance with zoning laws that require "doors and windows fronting the street to encourage daytime activity and pedestrian traffic," Tigerman explains. Edelman leather covers the Avery Boardman sofas. Tiffany's candlesticks.



she says of the husband-and-wife team. "The apartment they did for me is calming, and I wanted my Aspen house to be peaceful as well."

The house is governed by the architects' understanding of the right thing to do in the historic neighborhood and the wishes of their client. But it was also shaped in important ways by Aspen's residential design ordinance and zoning regulations. "The standards are almost prescriptive, but I have no problem with that because the rules are all for the good," Tigerman notes.

In accordance with the code, the principal mass of the 4,400-square-foot house is parallel to the street, its front door is on the street façade, and a group of windows—those of the study—also faces the street. The site shares a property line with a house designed by Aspen architect Harry Teague.

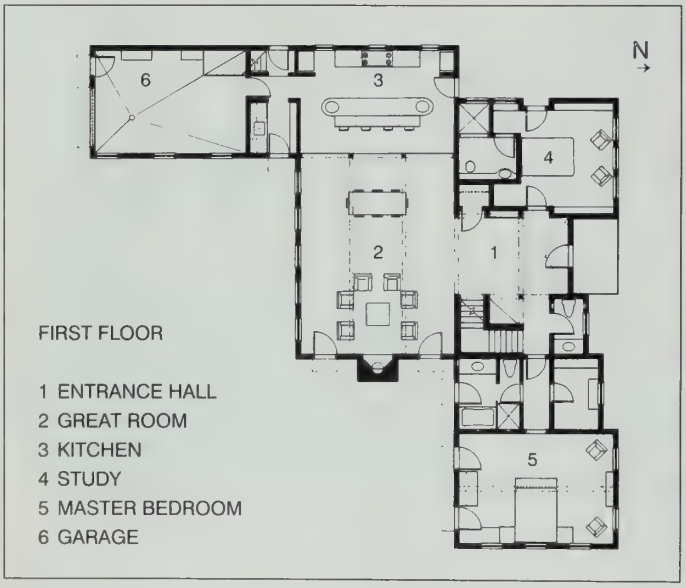
"I really wanted to work

LEFT: Tigerman McCurry introduced industrial elements such as the kitchen's rolling steel doors. "You can have a party catered, then roll up the doors, and ta-dah! There's the buffet," Tigerman says. The steel-and-maple stools are from Bulthaup.



ABOVE: The steep slope of the pitched roof defines the master bedroom, which contains a maple desk, a bed and side tables designed by the architects. On the wall are works on paper by Robert Mangold, left, and Joel Shapiro. Lee Jofa fabric on chair at rear.

RIGHT: "The jigs and jogs have to do with zoning mandates; however, we exploited that to reinforce our idea of colliding shacks," Tigerman says. The furniture and umbrellas are from Brown Jordan. BELOW: The plan "is asymmetrical, but with localized symmetry," says McCurry.



COURTESY TIGERMAN MCCURRY ARCHITECTS

with Harry's house because I like it a lot," Tigerman explains. He and McCurry placed the Neisser house as close to the street and to the site's western boundary as was allowed, thereby creating space for a terrace and garden, which Neisser was willing to sacrifice square footage for. This outdoor area, which was designed by landscape architect Maria Smithburg, is seamlessly connected to the neighbors' yard and offers a partial view of Teague's divertingly intricate façades.

The plan consists of three rectangular wings arranged on the site asymmetrically, but within each of these segments the meticulous symmetry for which McCurry is famous prevails. The principal mass contains the entrance hall, with a stair to a second-story bridge that connects two bedrooms and two baths. To the east of the entrance hall is the master bedroom, with a double-sloped roof adjoined by a single-story bath and closet

continued on page







PHILIP BEAURLINE

IN THE VIRGINIA HUNT COUNTRY

SOUTHERN GRACIOUSNESS RESTORED IN A FARMHOUSE NEAR CHARLOTTESVILLE

Architecture by Robert L. Paxton, AIA/Interior Design by Bunny Williams
Text by Jennifer Kramer/Photography by Ron Blunt



That the New York interior designer Bunny Williams was chosen to decorate Kinloch, a venerable Georgian farmhouse in Albemarle County hunt country, near Charlottesville, Virginia, surprised no one. Not only was she born and brought up in this most aristocratic of southern counties, but she has devoted her career to re-creating the sensibility of lived-in elegance that characterizes the region's houses.

ABOVE: In Virginia, architect Robert Paxton and designer Bunny Williams have restored and expanded Janice and Robert Aron's farmhouse, mixing contemporary elements with the region's vernacular style.

LEFT: A circa 1875 tole-top table, from George Subkoff Antiques, is visible from the entrance hall. Clarence House wallcovering. RIGHT: Furnishings in the living room include a Florian Papp lacquered low table and Patterson, Flynn & Martin rugs. Lee Jofa drapery fabric.





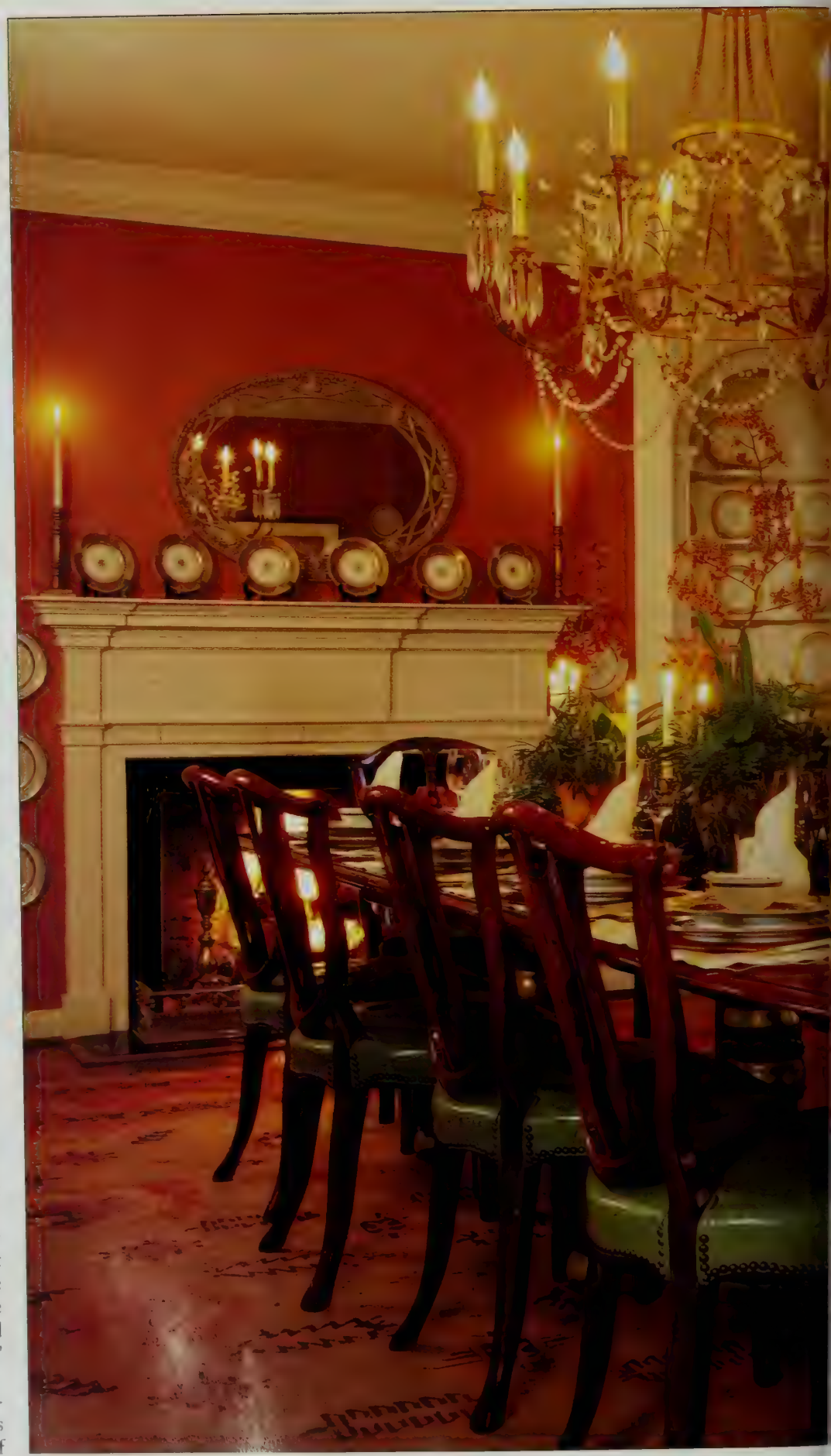
Like her predecessor in design Nancy Lancaster (another Albemarle native), who influenced generations of decorators in Britain as the doyenne of Colefax & Fowler, Williams has her roots in this rich Virginia soil. "When I was growing up in Albemarle, houses were always warm and welcoming," she remembers. "And no one minded if a bit of mud was tracked in, because this was the country."

For Kinloch's new owners, Janice and Robert Aron (she's a South African and he's a New Yorker), who were moving from Manhattan, there was one choice. "We only considered Bunny," says Janice Aron, who was familiar with Williams's work in Litchfield County, Connecticut, and had traveled with her on a garden tour of England. "We'd wander around together and seem to comment simultaneously on what we loved."

With this aesthetic baseline and her intuitive understanding of the Arons and Albemarle, Williams set to work. "What we wanted was simple, just two words: 'elegant farmhouse.' Bunny got it immediately," Janice Aron continues. "They're an unstuffy young couple," Williams says. "The house had to be cosmopolitan and casually sophisticated—but underdone, if anything."

The day the Arons first walked through Kinloch's undulating fields, it was only minutes before they were seduced by the property. They hadn't even gone inside the house. "But when we did, it was a real 'oh dear' moment," says Janice Aron. The house was beautifully situated, but it hadn't been touched since the 1930s. "It was dark, the ceilings were low, and it had a completely inward feeling," adds Robert Aron.

And so, after getting Williams on board, the Arons turned to Robert Paxton of





the Charlottesville architectural firm Dalgliesh, Eichman, Gilpin & Paxton, who has redone many of the area's most extensive estates. "Kinloch's greatest charm is its scale," says Paxton. "The challenge was to make it livable by adding two wings, one for the kitchen and another for the master suite, without having them dominate the historic core," part of which dates to 1839.

The architect began by raising the roof at the house's center by several feet; with a stronger exterior core, the house now unfolds more gracefully to its wings. The raised roof also enabled him to conceal a skylight, which floods the new two-story entrance hall and gallery with sunlight. He visually anchored the master suite at the far end of the house with a large brick chimney, evoking the vernacular style of kitchen outbuildings. The kitchen wing is marked by a series of arcades at ground level, and above by a large porch overlooking the gardens. "It's hard to imagine, but you couldn't even see the gardens from the house before," Paxton says.

The study has a lodgelike quality that reminds Janice Aron of South Africa. At the east end of the house, on the kitchen porch, Paxton built a large brick fireplace, which is surrounded by wicker furniture and is well used even in the dead of winter. A large terrace off the living room and study provides a transition from inside to outside and a perfect vantage point for watching ripples dance across the new ten-acre lake

French doors were added to the dining room "to give a vertical line of light that makes the room feel taller," says Williams. A crystal-and-gilt-metal chandelier, from John Rosselli, hangs above the 19th-century gilt-mahogany table. Brunschwig & Fils drapery fabric.



and sunsets over the Southwest Mountains.

Of all the changes that needed to be made at Kinloch, first and foremost the entrance had to be moved and the house reoriented. The old driveway ran right along what is now the rear of the house and interrupted the gracious greensward and views. "Now, as you drive down the allée of old Virginia cedars," says Williams, "you get a glimpse of the house atop its knoll and then wind by those very southern old dependencies into the boxwood-rimmed car court. Only then can you really see Kinloch. It's like a surprise."

Though the rear of the house is dramatic, with its sweeping terrace embracing huge vistas, the front of the house is demure and charming, protected by the enclave of outbuildings and trees. In the new front vestibule that Paxton built in a hexagonal bay, two baskets for barn boots flank the door.

Throughout the interiors, pine floors, warm colors, plumped-up pillows and the gentle layering of decorative

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ABOVE: The study, with a wood-beam ceiling, is a relaxed area "for watching television as well as working," Williams says. "The beams bring the long, narrow room together and make it cozier." Leaf-pattern chintz pillows from Clarence House. Patterson, Flynn & Martin rug.



ABOVE: Placing the master bedroom in an addition "gave us the opportunity to create a space with a higher ceiling and larger windows," says Williams. Brunschwig & Fils wallcovering; Cowtan & Tout chintz. Bench, bedside table and chandelier from John Rosselli.

BELOW: A porch that overlooks the gardens was inspired by one the clients had seen in South Africa. Pierce Martin wicker furniture. FOLLOWING PAGE: A pergola's columns frame a view of the ten-acre lake from the terrace. Lounge chairs from Brown Jordan.



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continued from page 149

—*Look Who's Talking*—to white hot again in the nineties, when he redefined his career with *Pulp Fiction* and *Get Shorty*. And through it all, Travolta retained the sangfroid of a man who not only knows but believes in himself and his talent.

Not to mention that of others. Though that first Christmas makeover was a hit with the family as well as with Sister Parish, the Travoltas eventually tired of living in all white and brought in an expert, Christopher B. Boshears, to help turn their hotel-size house into even more of a home. "It's one thing for the Rockefellers or Vanderbilts to dive into a project like this," says the man who pulls in twenty million dollars a picture, "but quite another for your . . . ," the actor pauses, then laughs, "your *average* rich person." "They couldn't quite put their finger on what they wanted, but when I showed up with lots of color, they went nuts," remembers Boshears.

"We presented Chris with pictures torn out of books, fabrics, tables we loved, and left it to him to make it a reality," says Preston, whose film credits include *Jerry Maguire* and whose next movie, *For the Love of the Game*, will be released this summer.

Boshears, for his part, credits his famous clients with being "trusting and very easy to communicate with." He describes Travolta as "passionate." "He gets an idea and says, 'This is what I want it to *feel* like.' Then I interpret it. If they have time, which they usually don't, they like to be involved. But often I get a call from their office, and it's, 'Let's do it.' "

One such instance came ten days before Christmas. "John called me up and said, 'I've been thinking about the reception hall,' which at the time had only a billiard table in it. He said, 'We have this huge room, I want to be able to eat in there, have drinks, seat at least sixteen people.' So, in ten days, I designed sofas, club chairs—antiqued from here to Maine. Thank God for Federal Express. When John wants something, nothing gets in the way. The day he arrived in Maine, everything was in place."

"What we wanted was a feeling of complete comfort and warmth, for it not to seem like a really large home," says Preston, who, having grown up in Hawaii in a "typical American home," thought she'd never be able to live in a house of that size. "I thought it would be too cold or I'd feel dwarfed," she says. "Well, I've gotten rid of that idea." (The Travoltas also have residences in Los Angeles, Hawaii and Florida.)

"John and Kelly wanted an environment where they'd be at ease alone or with fifty people, which was tough to do without making the living room look like a hotel lobby," says Boshears. "So I suggested the idea of an English country house, flexible in floor plan and function. The Travoltas are very particular about their guests—they want them to have every possible amenity, and they take great pride in making sure family and friends get five-star treatment."

Lessons learned, says Travolta, over a lifetime of staying in five-star hotels. "My real evaluation of a living style came from first-class hotels," says the actor, whose nomadic profession has made him an expert of sorts on away-from-home living. "You pay a lot of money, but they have every feature down: the best way to serve you, place tables, arrange seating areas. They study comfort."

> "Kelly had more of an interest in design than I knew."

"The art of comfort," Preston adds.

"Right. So much money is invested in the art of comfort that if you don't absorb what they're doing, you're wasting tons of time." (As a result, perhaps, Travolta, a cheerful gourmand who keeps a cook on call twenty-four hours a day, insisted on having dining tables in most of the rooms in case "he—or you—want a midnight snack of a filet mignon burger," says Boshears.) "I told Chris," Travolta continues, " 'Get pictures of places like the Palace in Gstaad, copy the idea, and let's come up with our own version of seating areas, where in one room people can be having drinks there, cigars here, playing games in the middle.' "

Nothing, of course, teaches you as much about people as decorating with them—as the Travoltas found out. Despite his wife's tropical background, Travolta was "happy to discover that Kelly's taste was more like my family's," he says. "My mom bought and sold antiques, so our house was full of them. Even I knew they were valuable," he laughs. "But, as a kid growing up in the fifties and wanting to be like everybody else in New Jersey, I kept asking, 'Couldn't we put plastic around them?' Still, I inherited the antique sensibility, and when I saw that Kelly had the same thing, I thought, Did I marry a part of my mother here?"

It wasn't the only revelation about his wife. "The exciting thing was Kelly had more of an interest in decorating and design than I knew, and I liked that," Travolta says, "although I would've been fine, too, with someone having less," he chuckles, "so I could dominate. But I couldn't, so we had to negotiate. Creatively, I was only used to dealing with her as an actor, because we met when we were making *The Experts* in 1987." (The two are currently teamed up for the second time, shooting Gus Van Sant's *Standing Room Only*.) "I knew how she worked as an actress but not in other artistic areas."

Playfully, Preston interrupts, "What else? Keep going, John, what other good things?"

"In fact, she's so great on holiday decorating that I just leave her alone." A holiday maven, Preston decorates her homes for each, "but especially the Fourth of July and Christmas," spending nine days putting up Christmas decorations that include a tree in each room. "She leaves me alone when it comes to the airplanes and cars, the machines," says her husband. "We negotiate atmospheres where we both have to live." (Besides Travolta's three Gulfstream jets, which he pilots, the latest addition is an eighty-five-foot yacht, also decorated by Boshears.)

As for what the thirty-six-year-old Preston has learned about her husband, she is clear. "That John has superb taste—a great sense of style and space. He knows exactly what to put where. Though we both have strong ideas, we'll each compromise, and we'll work together on every aspect until it's right."

A decorating metaphor for their marriage, perchance? Mr. and Mrs. John Travolta look at each other and laugh: "Exactly." □

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were very honest—they just looked at the stonework and the fireplaces and the doors, and what you got was this total emotional embrace of the design—I never experienced anything like it."

His wife adds, "It's a different kind of relationship with people up here—you don't have to be on guard. Here we can just be ourselves." The Levins feel close to a lot of the local folk, and they spent last New Year's Eve at a party given at the Masonic Lodge by one of their best Vermont friends, an electrician. Gerald Levin explains, "When I'm here, I'm just someone who appreciates Vermont—I happen, on the side, to have this job. And here I'm very much Barbara's husband, she's not 'the wife of.' It's Barbara who's a major player in the community." Among other benefactions, Barbara Levin has endowed an Olympic-size ice-skating facility in nearby Manchester, the Riley Rink, and set up—in memory of her husband's son—a Jonathan Levin scholarship to, in Gerald Levin's words, "provide for kids who can't get ice-skating and hockey equipment." She went on to establish the Jonathan Levin Center, a full television and computer resource, at a local charter school. "Obviously we do a lot together," her husband says, "but she's really taken the initiative here, and she knows it's meaningful in relation to my son."

For all his easygoing claims to the contrary, one would suspect that Gerald Levin does engage in at least *some* high-level business strategizing in Vermont—can it be true that he *never* brings any work home? "I'm not allowed to," he laughs. And Barbara Levin fills in, "Nobody calls up here, because I won't put them through. During the week I can't control that. In Vermont we don't have anything planned, and New York is the opposite of that."

A final question all but asks itself: If this is their southwestern house in Vermont, how long before they rope themselves one in the real Southwest? The Levins, it turns out, have purchased an 1840s Spanish hacienda in the historic district of Santa Fe, which Barbara Levin is busy furnishing with Spanish colonial antiques. "For us," her husband ardently sums up, "there's no higher art form than to create a space that symbolizes your own being." □

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was finished, Larry, whose style I would characterize as relaxed elegance, had begun decorating. Setting up a small but fully equipped millwork in the basement, he supervised the making of moldings, railings and cabinets, almost all of which were crafted on-site. The living room he encased in crown moldings, then painted a pale yellow, the ideal color for a space that is almost always drenched with light. Except for the blue Chinese silk rug, which dates from the nineteenth century, and a few other pieces, most of the room's contents are Georgian. My sentimental favorite is a George III secretary-bookcase that once stood in the Manhattan apartment of Rex Harrison, with whom I formed a warm, if unexpected, friendship during the last decade or so of his life. A rich mahogany, it radiates, as Rex did, a sense of purpose—of artistry and craftsmanship.

Truth to tell, I have many favorite pieces, and, depending on the day and even the hour, every room is a favorite. The temperature outside may be below freezing, but in the sunroom, with its salmon walls, flowery fabrics and real flowering plants and trees, summer lingers all year round. With its numerous dog pictures and artifacts—I am an unabashed dog lover—the blue guest bedroom is as cheerful as a puppy. By contrast, I like to think of my own bedroom, which is a collection of soothing greens, as a tranquil garden. But everybody in a house, host and guests alike, should enjoy peace and privacy, and I insisted that each bedroom be entered by a double set of doors, separated by a short hallway, a configuration common in good European hotels.

Of all the rooms, however, my study is my favorite of favorites. French doors open out to the pond on one side, to a screen porch on another. Red keeps you awake, declares Mary Higgins Clark, the author of a score of best-selling thrillers. Well, so does its cousin, persimmon, which is the color of my own workroom. On sunny afternoons it positively glows—if I am not inspired, the fault is mine alone.

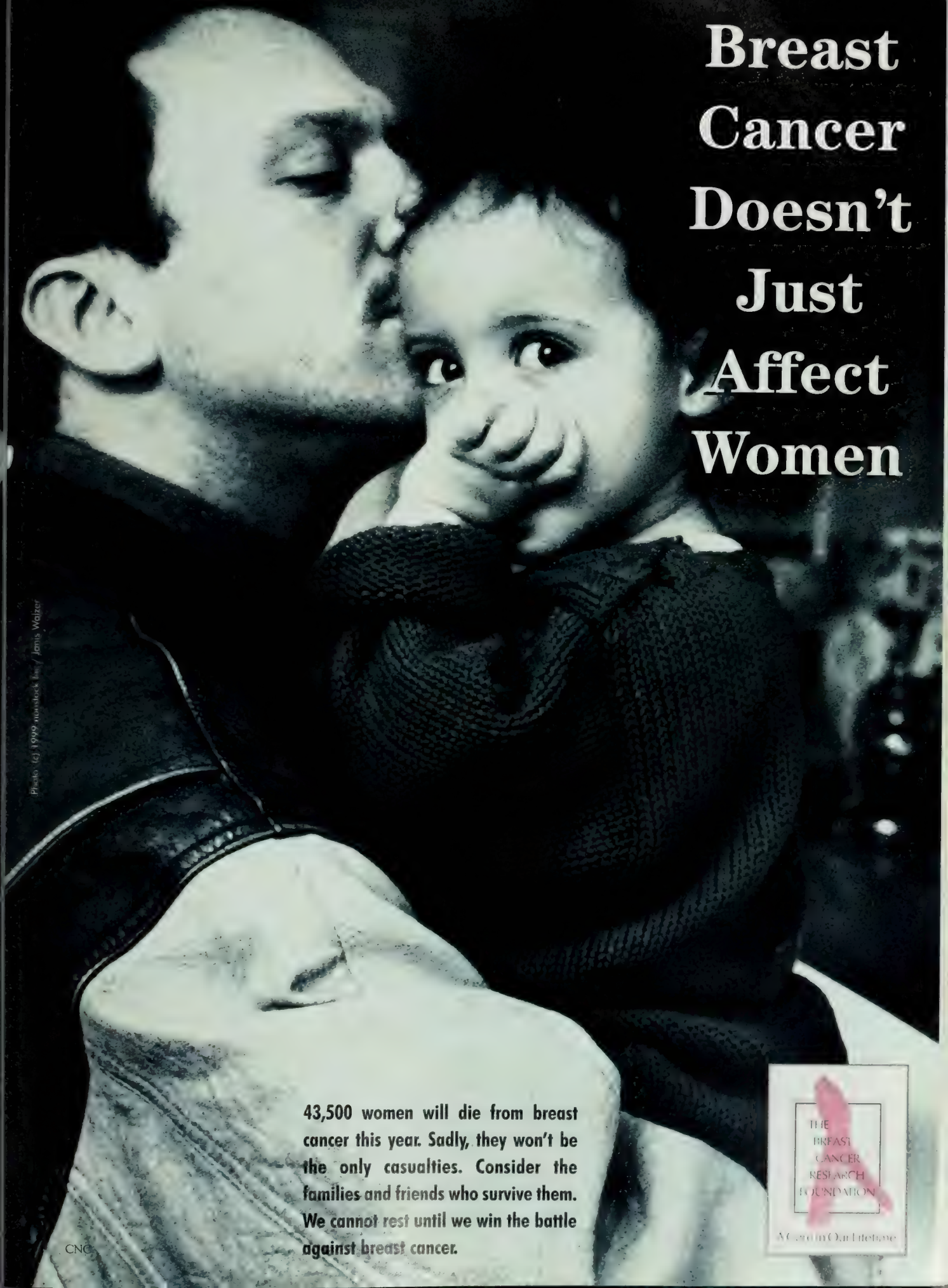
A house so connected to the outdoors cannot, of course, be separated from its surroundings. When I bought the land, it was a beautiful but blank slate, covered with nothing but coarse grass and weeds, the only trees being those around the pond. With the help of two excellent local landscapers, Elizabeth A. Lear and John Cowen, I slowly proceeded to fill in that empty expanse.

Many of my ideas, I have to confess, came from the movies. Between the pool and the house, for instance, I saw the enchanted forest, all gnarled trunks and twisted branches, from *The Wizard of Oz*, which is a picture I have seen more times than I like to count (I recently completed a biography of Judy Garland). After a frustrating search, I located the visual duplicates of those talking trees in an unusual species of crab apple, a dozen of which are now preening for their close-up.

The films of Michelangelo Antonioni have a dazzling array of arresting images, but the image that has stayed with me longest is in *Blow-Up*: a row of weeping beeches, whispering mysteriously in a London park. Every landscape needs the drama such weepers provide, and I now have several similar scenes of my own: a cluster of three weeping beeches in the front, three weeping willows on the southeast side, near my study, and two or three more willows near the pond. Last spring I planted five weeping spruces, just saplings now, to audition for that arboreal cast.

> Building a house, I concluded, is like writing—a process of endless revision.

Except perhaps for writing the last chapter of a book—and a big book at that—nothing, I am convinced, is as gratifying as planting a tree. It is, at any rate, an activity I plan to continue. One of the chief pleasures in having an Agreeable Place, I have learned, is in always seeking to make it even more agreeable. □


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MATERIAL LOGIC

continued from page 207

er's modern—or modernist—sensibility comes through in her attraction to Italian furniture and objects from the 1930s to the 1950s, which she likes because they are a little eccentric and because they partake of a long and esteemed tradition of craftsmanship that makes them compatible with the period Chinese furniture. "You have to take some liberties," she explains. "Not everyone would agree with the liberties I take, but I feel they work."

The old-master gray green of the library is the most vivid color in the apartment, and it lends an intimacy to the symmetrical room, where Selldorf designed a "rational" wall of bookshelves. In a representative combination of furniture, she brought together a Chinese drum stool and low table and a Ruhlmann desk; similarly bold juxtapositions characterize the artworks, which include a Brice Marden print, an anonymous old-master drawing and a bronze sculpture by A. R. Penck.

A different gray green covers the walls of the living room, where Selldorf came up with inventive solutions to some of the room's inexorable challenges: Radiators beneath one pair of windows made it impossible to dress them in long draperies, as she had the other windows, so she commissioned simple shades out of the same fabric. The room was large enough for Selldorf to float the furniture in a grouping centered on the fireplace rather than forcing it to cling to the perimeters. The fireplace itself was redesigned with a new black-and-gold-marble surround and paired with a silver-gilt Queen Anne mirror. "It's remarkable," she says, "how a plain little mirror can be so rich and evocative. What a beautiful balance."

"Beautiful balance" is a phrase that applies nicely to the work the two Selldorfs have done on this apartment. "I like everything to seem quite logical, to the point where you don't think about the logic surrounding you; you just live with it. You must use details consciously, with respect and restraint. Concept is key," the architect observes. "Yes, yes," interjects the designer. "Rigor is good. Logic is valuable. It's important not to overdo. All of that. But it's important not to underdo either. Without color or texture, things look emaciated. A home is always more than its bones and its background." □

ON THE WATERFRONT

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of a ship came to me pretty early," the designer recalls. "I started with the idea that I wanted this Jules Verne feel," the client says. "I'd read a lot of nautical history and science fiction, and Verne always appealed to me because it was this romantic escapism. He had a beautiful yacht that was described as elaborate and fastidious, a luxurious experience. I wanted to carry out this exotic feeling and integrate the house with the water and the land around me so that everything was almost in unison."

What had been the first floor, an attic and a cellar, all sort of squashed flat on top of each other, has become three light- and sun- and view-filled stories, with a kitchen, a sauna and a utility room at water level; the living room, master bedroom and bath and powder room on the main floor; and a guest bedroom, bath and library at the top. From the front door to the edge of the deck, the house is still less than twenty feet deep, but it's now sixty feet from end to end.

"Because it's small, you don't have much to look at," says Hering, whose first job was doing the windows of Bergdorf Goodman. "I figured it had to have a jewel-like quality so that what you do focus on can be seen as really refined and well done. Since my client is such a fastidious perfectionist and will go to any length to correct something that he thinks is amiss, I had to strive very hard to accommodate this refinement. He picks up on everything that isn't quite to his taste and finds new ways to make everything special and perfect." The vents, for instance, are all carved out of single pieces of wood. Both Hering and his client point out that everything has been custom built. "We used fir, antique woods—I even designed the tongue-and-groove pattern for the walls," the designer says. Every board was remilled and restored from wood that came from a house that was over one hundred years old. "The contractor, Noel Fisher, is brilliant. He made me look good."

Being in the house indeed feels like being aboard a well-appointed yacht. Every detail, from drawers to television to stereo to baby grand, to the faux-bamboo furniture in the master bedroom, fits perfectly in its carefully allotted space. The low-ceilinged kitchen is very much like a yacht's galley, with blue duck fabrics.

"When I'm in bed, I hear the water right outside," says the owner. "When you have your coffee in the kitchen, it seems as if you could put your hand out the window into the water." Also just outside are his boats, moored in their own carefully constructed berths: a gleaming mahogany 1953 Chris-Craft, an Adirondack guide boat, a scull and a 1929 Thompson fishing boat.

Scattered everywhere are the owner's favorite objects. "I collect dolphins," he comments. "Dolphins in nautical history represent good luck for sea captains. I have dolphin lamps and candlesticks and carved wood dolphins guarding my staircase. Even my doorknocker is a dolphin." He also displays proudly a chair made from wood salvaged from one of Lord Nelson's ships, with burn marks from a cannonball.

> The tiny house is sited on the shore of the body of water consistently voted one of the most beautiful spots in Connecticut.

Would he ever like a bigger house? "Perhaps when I get married and have kids," he says. But the current project is transforming the acre he owns across the road into "a Zen garden, complete with water gardens, pond and greenhouse." His inspiration? "The Arts and Crafts period," he says. "William Morris created gardens that had a lot of shapes that integrated them with his house." He wants to surround the boathouse with the same beauty on the land side that he's achieved so successfully on the lake. □

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MEL WEINSTEIN

PAVILION AT PUN-TING-QUA'S, CANTON

John Thomson, circa 1868–72. Albumen print; 9¼" x 11⅞". A figure is silhouetted against a window in the private pavilion where a Chinese mandarin received his guests. Dennis George Crow, Los Angeles.

sight into their lives and, ultimately, their confidence. His masterwork, *Illustrations of China and Its People*, reveals him to be one of the Renaissance men of nineteenth-century photography. Encyclopedic in his scope, he is at once social documentarian, landscapist and portraitist. Thomson's aim was to capture "the feeling, the ideality, the soul" of his subjects, both natural and human, and he is a master at shaping compositions to reveal this essence. He conveys the majesty of an isolated temple shrouded in mist as well as he penetrates the psyches of a boatman, a beggar or a prince. Thomson's written commentary on his photos is often wry; at one point he notes that the unwrapped bound "lily foot" of a Chinese gentlewoman "has a very different appearance and odor from that most beautiful and sacred of flowers."

Unlike Thomson, many photographers did much of their work in city or studio environments. Lacking Thomson's connections to London publishers, these men were dependent on small local markets composed of transient Westerners and of educated, high-ranking Chinese unafraid of the camera. Emblematic of the difficulties a photographic business faced in such an environment was a Hong Kong institution that has come to be known as The Firm. Not a single entity but a series of photographic establishments that operated under different names, The Firm accumulated an impressive collection of negatives as successive photographers went under and sold their stocks to the next comers. From 1860 to 1877 the inventory of The Firm grew to encompass ten thousand glass-plate negatives left behind by eleven photographers.

The various owners of The Firm were generalists who took portraits and views and who sold albums of images printed from their inherited stock. Customers could choose from urban panoramas, landscapes and genre scenes. The latter included often stereotypic studio shots of Chinese "types." Drawing on the tradition of export painting, these were made to appeal to Western notions of China and were prime souvenirs for returning foreigners. The best such images of street barbers, tradesmen, beggars, fortune-tellers and opium smokers are artfully composed and go beyond "type" to convey the individuality of their subjects.

Often more interesting are portraits of Chinese notables. One of the most gifted proprietors of The Firm was Milton M. Miller, an American active during the early 1860s. Miller's portraits of important Chinese clothed in court finery are delicate and perceptive. They are formal portraits, and yet many transcend stiffness to acquaint us in subtle ways with the inner lives of their sitters. They give insight, too, into China's sumptuary laws, which ordained each element of official costume according to rank—from the color of the mandarin's robe and hat knob to the gold embroidered badge on his surcoat. Miller and talented Chinese contemporaries like Lai Afong were usually asked to shoot such images in the style of the traditional portraits used in the rites of ancestor worship. As photographs became an acceptable substitute for these portraits, many Chinese painters set up photographic studios catering to both Western and Chinese clienteles.

As the nineteenth century became the twentieth, photography extended its reach to the highest levels, and even Tz'u-hsi, the empress dowager, engaged a court photographer, by the name of Yu. In an effort at spin control that might be admired even today, official photographs taken by Yu portray the baleful empress—who murdered and intrigued for nearly fifty years—as Kuan-yin, the goddess of mercy. By this time photographic technology had improved to the point where gifted amateurs such as Donald Mennie also came onto the scene. Mennie took his most important photographs during the first two decades of this century, a period that saw the death of Tz'u-hsi and the close of dynastic rule. Appropriately, Mennie's images are elegies, poem paintings whose subject is the end of a world. Moody, contemplative and suffused by soft light, his photographs remind us of old China's glories in a way that clearly says this is no more. □

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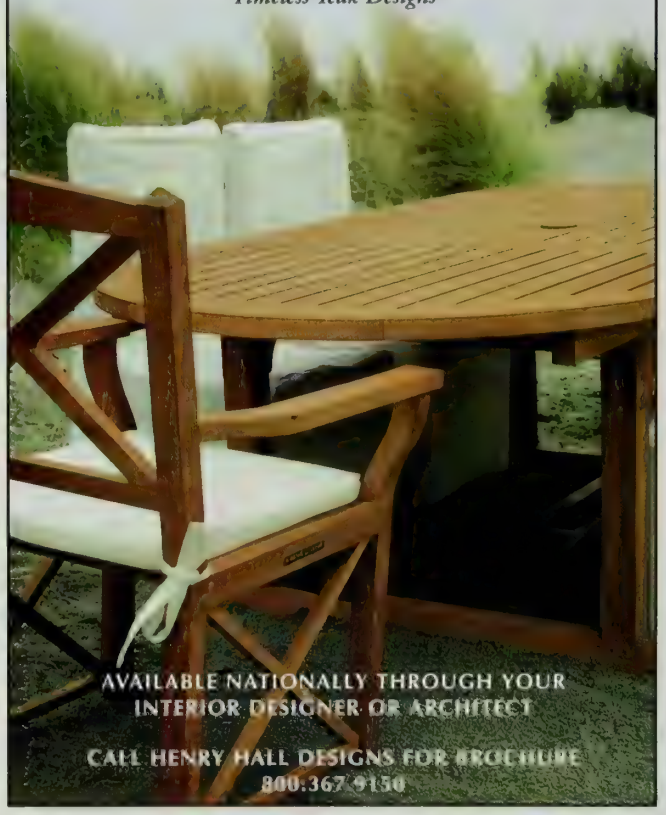
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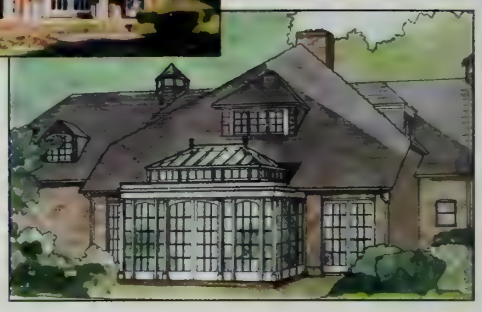
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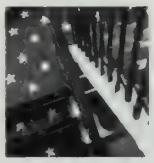
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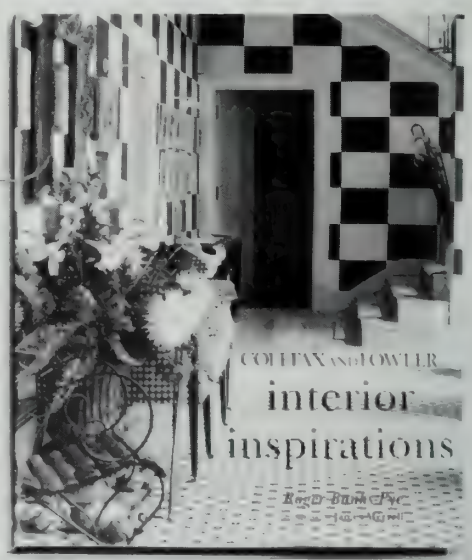


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to the west is a study, of similar width, with a bath and storage.

Beneath the eight-foot-high bridge, the entrance hall opens onto the second wing, which is the grandly scaled heart of the house. This low-ceilinged passage further emphasizes the space the architects call the great room, a living and dining area with a twenty-two-and-a-half-foot-high peaked ceiling.

Because Neisser likes simple detailing and modest materials, the architects chose aluminum roofs, beige-painted cedar siding for the exterior walls, and double-hung and clerestory windows. Colorado redstone was used for the exterior base cladding, the terrace and the floors on the first level. The roof forms a series of sheds of varying dimensions and pitches, and although its framing had to be thick to carry the snow loads, it was carefully designed to appear as light as possible.

August Reno of Gibson Reno, associate architects for the project, considers this effort particularly noteworthy. "Today a lot of people in the West End are doing their houses in the log, timber and stone style," he says. "That has its place in the mountains but not in the town, which has an architectural history of industrial mine buildings and little miners' houses with Victorian trim. These buildings had wood siding and sloping metal roofs. The Neisser house acknowledges that early period."

"We meant it to be a house you can walk into with your ski boots," says McCurry, who collaborated with Tigerman on the house as a whole and was responsible, with senior associate Melany Telleen, for all aspects of the interior design. The fireplace was designed by Telleen and features a redstone surround and a stainless-steel screen and mantel; all the furniture was either made or hand-picked by the architects. The use of metal extends to the kitchen, which is separated from the dining area by three bays of rolling steel garage doors that can be lowered while food is being prepared and raised when it is ready to be served.

"We had a lot of back and forth with Judy about those doors before she finally agreed to have them," McCurry recalls. "She enjoys industrial motifs as a theoretical notion, but she's wary of their use too close to home."

From the inside, the great room fenestration comes as something of a surprise. It consists of five double-hung windows in a row, with two tiers of five clerestory windows above. Given the view of the terrace and garden, one expects the south wall to be almost entirely of glass, or at least to have a series of French doors.

"The double-hungs were Stanley's idea—our bow to Victoriana," McCurry points out. "You can look through them and see the mountains, but the whole house isn't oriented toward that view. We didn't want to do the commonplace Aspen-Tyrolean-style living room gable with big glass windows all the way up."

The Neisser house has turned out to be not in the least bit commonplace. It is so unusual for the West End, in fact, as to be controversial among local architecture buffs. For Stanley Tigerman, however, controversy and discussion are essential to the design process, and for this reason he and Margaret McCurry seldom directly collaborate.

"Margaret and I don't work together much," he confesses, "because, frankly, it's too hard on a marriage. Most clients—and Judy is an exception—choose her or me. I'm more spontaneous than Margaret; she's more sophisticated than I am. When we do collaborate, may I indeed be so bold as to say, the result is even better than when we work separately." □

"The standards are almost prescriptive, but I have no problem with that because the rules are all for the good," Tigerman says of Aspen's residential design ordinance and zoning regulations.

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where one room flows into the next, Mindel builds on a sense of continuum. "The design exploits differences in materials and light quality to bring about an awareness of where spaces begin or end—or how, in many cases, they just keep going," he says. "It's a simple idea that gets its complexity from layering."

Halterman and Mindel conceived a look for the interiors that combines both sensuous objects and textures with understatement and control. "In the living room, we wanted to create intimacy so that you don't feel overwhelmed if you're alone," says Halterman. "We also wanted a space that was grand enough to receive sculpture and artwork without competing with the views."

Mindel's firm designed all of the living room seating, including a banquette and two upholstered chairs. Halterman helped design the low square table of unpolished limestone—"a conceptual element from the park," as he describes it. "I don't think any object jumps out at you," Mindel says. "That's the secret to the success of the design."

The most serene space is the dining room. It is minimally furnished with a stainless-steel table and eight bleached-wood chairs. A poetic Cy Twombly painting dominates one wall. A Calder mobile hangs above the table in place of a light fixture. "It rattles and shakes like a crystal chandelier and makes the room, which is really quite austere, a little more human," Halterman says.

If the dining room is about austerity, the master bedroom is the place where the couple embrace the extravagant and eclectic. One wall of mirrors, another of walnut paneling and a window dressed in glass-link draperies form the varied backdrop. Satin, leather and lacquer finishes contribute to the sensual look of the room.

The exacting framework provided by the architecture enabled Troy Halterman and his wife to "balance the diverse elements that are part of our personalities," he says. "Each room is a piece of that puzzle." For Lee Mindel, such opposing elements cohere on a more fundamental level. "Hopefully, the architecture and interiors work together like words and music," he says. "I wanted to achieve a sense of completeness with a point of view." □

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around the hammerhead for fine work. "When you're working to this quality, those things matter," she says.

Hempel began this project, like all others, by organizing the architecture: moving walls to create an axis here and a cross axis there, scaling everything up so that ceilings were as high as possible, making doors high and wide. Black lines were painted above cornices to reinforce the transition from walls to ceilings; baseboards and cornices received more than five coats of polish, until they resembled slate.

She paid particular attention to the ways in which light affected the textures she had established. "I always take the top light off a romantic room," she says, "and give it a horizontal shaft of light in the center. Light from a full height only works in a minimalist room." She juxtaposed layers of horizontals and verticals: panels of heavy plaid silk over horizontal stripes; diagonal stripes at the edges of the draperies; long grosgrain ribbons that hang over them as fluttering stripes. A unifying motif is the layering of black and white: white linen sheets, black alpaca blankets, a white quilted bedcovering and stacks of black-and-white pillows.

"You can't just be bold," she says. "You've got to be even bolder. I can do sixty-seven shades of black: ebony, porphyry, silk, canvas, ottoman, leather, glossy lampshades, slate, morello cherry and black velvet. You can't get blacker than black velvet. And I can do sixty-nine shades of white: damask, silk, mother-of-pearl, bone, ivory, polished plaster, linen, sugar marble half honed for a matte finish—I won't use shiny white marble—the color of the inside of an igloo and a gold so pale that it looks like white touched by the light of a sunrise."

With her other life as a couturier, it's second nature for Hempel to think in terms of "made to measure"—for rooms as well as dresses. "The clothes influence the rooms and the rooms influence the clothes," she says. "The inside of a dressing room cupboard should be as beautiful as the outside, just as the corsetry inside a silk bodice should be as beautiful as the outside." Sisal carpets in the apartment have been hand-painted with the client's initials and a diamond motif from the piece of Russian furniture that inspired it all. Hempel covered bedroom walls with specially woven canvas and left room for a black stripe at the top and at the bottom. It would have been easy enough to accomplish this with paint; it was far more difficult, but far better, with fabric. "It's usual to have fabric specially woven for couture," she says. "Why not for a room?"

Friends suggest that she could make her life simpler if she concentrated on one thing—the couture, the hotels or the interior design. "I can't do that," she insists. "My ideas jump from one to the other. I loop ribbons on a skirt, and that gives me an idea for looping ribbons on a curtain. I find silk for a room; I use it again for a dress. I design knobs that are like mother-of-pearl buttons with silver thread and have linens monogrammed by the same embroiderers who work on the couture. Guests stay at the hotels and ask me to decorate their houses."

With her other life as a couturier, it's second nature for Hempel to think in terms of "made to measure"—for rooms as well as dresses.

She's at work on her new couture collection today, planning a party at The Hempel tonight, designing furniture and accessories, thinking about opening a shop. Then she's off to Beirut to talk about a new hotel. Typically, she's in a hurry, rushing out the door—but as she exits, over her shoulder comes one more thought to share with an assistant: "Tell the team to find fifteen hundred round chips of marble, all of them exactly the same size, and paint half of each one black. Oh, and while they're at it, two miles of licorice strip, unbroken, would be handy. Licorice is a *great* black. If they can get it, I'll find a way to use it." □

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objects make one feel at home. There's a seemingly casual blend of comfortable furniture with period pieces: An inviting chenille-covered Chesterfield and linen-covered chairs play off more formal pieces. A fine Ushak rug in the dining room and sisal carpets in the living room are equally at home. True to Williams's sensibilities, the well-worn blue leather seats on the dining chairs were left alone. Their informality offsets the grandeur of the nineteenth-century mahogany table, with its extraordinary parcel-gilt pedestals.

More local talent was commissioned for Kinloch's grounds. Landscape architect Rachel Lilly was given carte blanche to restore and build upon the dilapidated gardens. Originally there had been six walled gardens; Lilly redesigned five of them and separated them with a great lawn whose gray swimming pool gives the impression of a shallow reflecting pool. The gardens are formal in their geometric structures, but their flowers and plants reflect a relaxed, naturalistic attitude. A mix of all-white plantings—crape myrtle, rugosa rose, buddleia, spirea, phlox, daisies and white wisteria—fill the beds bordering the pool.

One problem she encountered was that the gardens had to appear mature. "We needed to bring in very large trees," Lilly says. "To do this we built a huge earthen ramp over the old stone walls so the backhoe could get in." Despite the many obstacles faced by Lilly, Paxton and Williams, however, the entire project, inside and out, was completed in eighteen months.

"Kinloch has been blessed by the Arons," says Williams. "From the outset it was clear that they wanted to do what was right for the house and the land." The triumph of Kinloch is its timeless quality, the sense that it is comfortable in its own skin. "What's in a house is important, but it should never dominate our lives; it should feel as though it has evolved over time," she continues. "My goal was to walk away without anyone knowing I'd been there." Those who have visited Kinloch will recognize this as entirely too modest a statement, but it's characteristic of Bunny Williams—who for all her years spent in New York is still a soft-spoken Virginian at heart. □

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VIRGINIA'S IRON MAN

During one of his trips to Charlottesville, Virginia, **David Easton** was referred to a blacksmith in the country. Easton paid him a visit at his shop, **Stokes of England**, and he requested models and a bid for ironwork for a large estate. Stephen Stokes had no idea who Easton and his clients were, and he underbid considerably on the job, but his American career was launched. The third generation of a family of renowned blacksmiths in England, Stokes (right) now creates hand-forged balustrades, decorative railings, trellises, gates and tabletops (far right) for some of New York's top designers and architects on jobs ranging from tens of thousands of dollars to a million dollars. "He's extraordinarily talented in the traditional way of smithing by hand," says Easton. "His repoussé work is wonderful." Stokes, one of about 800 full-time blacksmiths in the United States, thinks he has perhaps the only shop in the nation that uses the more costly true wrought iron, as opposed to mild steel. "Pure iron feels different under the hammer and behaves differently in fire. True wrought iron can be worked like plastic at higher temperatures. It welds easily and doesn't burn," says Stokes, who is quick to buy and recycle wrought iron from old towers. "Wrought iron is a lost art," he laments. He will use true wrought iron only if the client is willing to pay a premium for it. Stokes of England, 4085 Keswick Rd., Keswick, VA 22947; 804/295-9848.



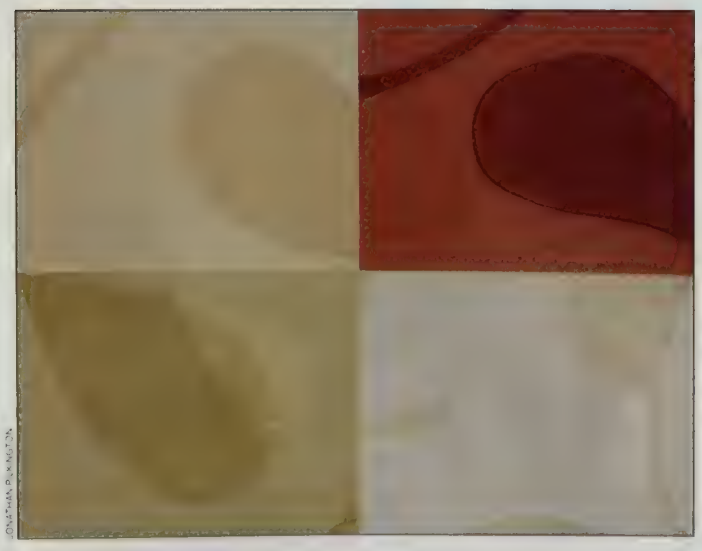
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MODERNIST PAPERS

What a relief not to have to base the entire decoration of a room on draperies with a heavy print or to camouflage a hallway in a big damask," says **Emily Todhunter**, who has joined artist David Oliver of the Paint Library in London to create contemporary wallpapers in sophisticated hues under the name **Paper Library**. Their first paper, *Curves* (left), copies a wall pattern Todhunter designed for Le Manoir aux Quat' Saisons (*AD*, Dec. 1998). "I have *Curves* at home in my stairwell. It's fantastic, because it flows in every direction and takes your eyes away from difficult features like doors." Designs from the 1930s had a strong influence on the papers, among them *Coffee Beans*, which looks like shagreen from a distance, and *Nudes*, a series of partial silhouettes. "They're a combination of abstract, traditional and modern," says Oliver. Paper Library, 5 Elystan St., Chelsea Green, London SW3 3NT, 44-171-823-7755; Fonthill, 979 Third Ave., New York, NY 10022, 212/755-6700.

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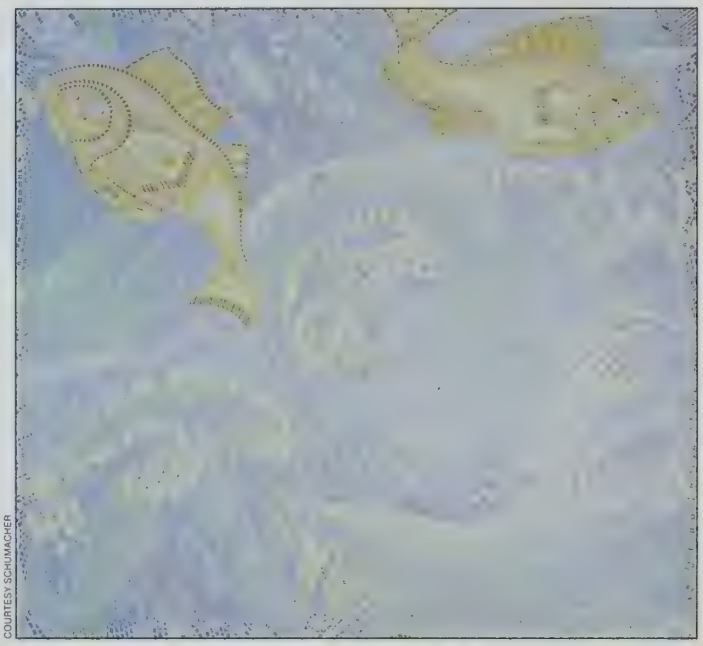
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IN THE SHOWROOMS

● Schumacher

There's a strong feeling of spring in the latest collections from Schumacher (212/415-3900), which ranges from adventurous to more traditional patterns. *Fish Mosaic*, a wallpaper, has tiny squares of blue and yellow forming waves with images of goldfish, also in faux mosaic, swimming through. *Fantasia Floreale* is a classic fabric, with a large design on cotton of tulips, zinnias, foxgloves, carnations, irises and other blossoms. And *Botanical Sketch Book* shows realistic branches, berries and foliage surrounded by botanical drawings on scraps of paper, all on a robin's-egg-blue background.



COURTESY SCHUMACHER

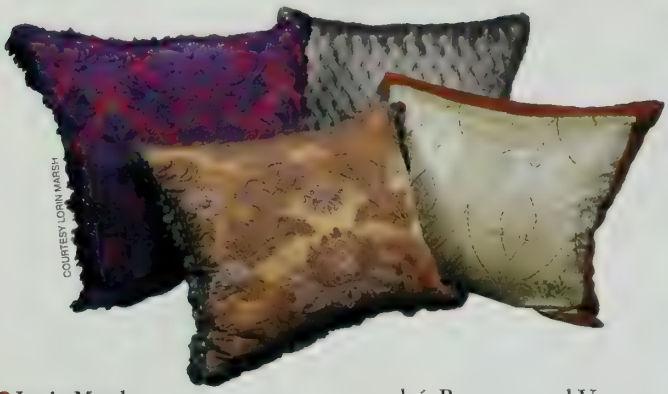
● Pierre Frey

Having modernized its Right Bank showroom with skylights and a restrained décor, Pierre Frey has two large venues, in Paris (33-1-44-77-36-00) and in New York (212/935-3713), in which to show its 10,000 fabrics. The 1999 collection includes reversible piqués in clarets and saffrons, windowpane taffetas in bluish grays and light greens, and moiré stripes in taupes and beiges. There are also new traditional designs, such as *Petit Parc*, inspired by faded 18th-century panels, and *Chantemerle*.



BENEDICTE PETIT

Chantemerle at Pierre Frey, right, and Schumacher's *Fish Mosaic*



COURTESY LORIN MARSH

Dakota Jackson's *Electra* rug, below, and Lorin Marsh pillows

● Lorin Marsh

New at Lorin Marsh (212/759-8700) are Elizabeth Morrison Phillips's oversize pillows made of silks and damasks from Scalamandré, Bergamo and Versace, with Houlès trimmings or velvet borders. The pillows, some of them tucked and tufted, are embroidered with glittering beads.



COURTESY DAKOTA JACKSON DESIGN/FOURTEEN

● Cowtan & Tout

Continuing a tradition of experimenting with fabric construction, Larsen at Cowtan & Tout (212/753-4488) has produced its largest collection ever, called Cornucopia. *Midas* (right) is a sheer Thai-linen-and-metal fabric that has strips of brocaded silk with fringed edges woven into it. *Sugar Cane*, a structural tour de force, has vertical striping created by a shrunken backing.



COURTESY LARSEN

● Roubini

Dakota Jackson is expanding his repertoire of design with his first rug collection. Available through Roubini (800/647-7664) and at his eponymous bicoastal showrooms (212/838-9444 and 310/659-7424), the wool rugs are hand-knotted in seven different designs that "are painterly and sculptural," Jackson says. "We didn't want them to be derived from precedents such as Aubusson, Chinese or Middle Eastern." Among the results are *Titus Round*, a circular rug with a bull's eye that has lines radiating from it, and two abstract patterns, *Electra*, named after his cat, and *Whiskers*. □

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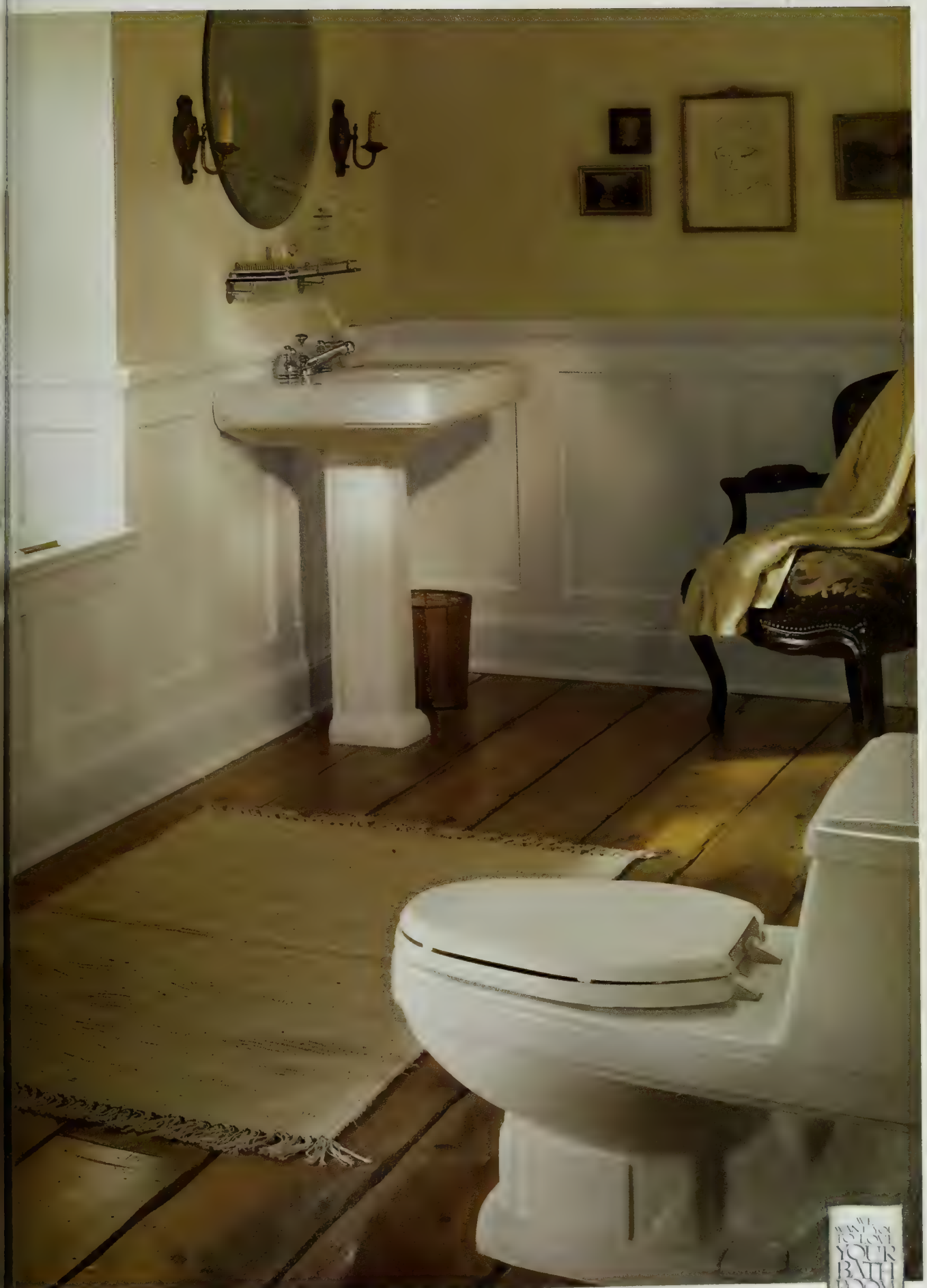
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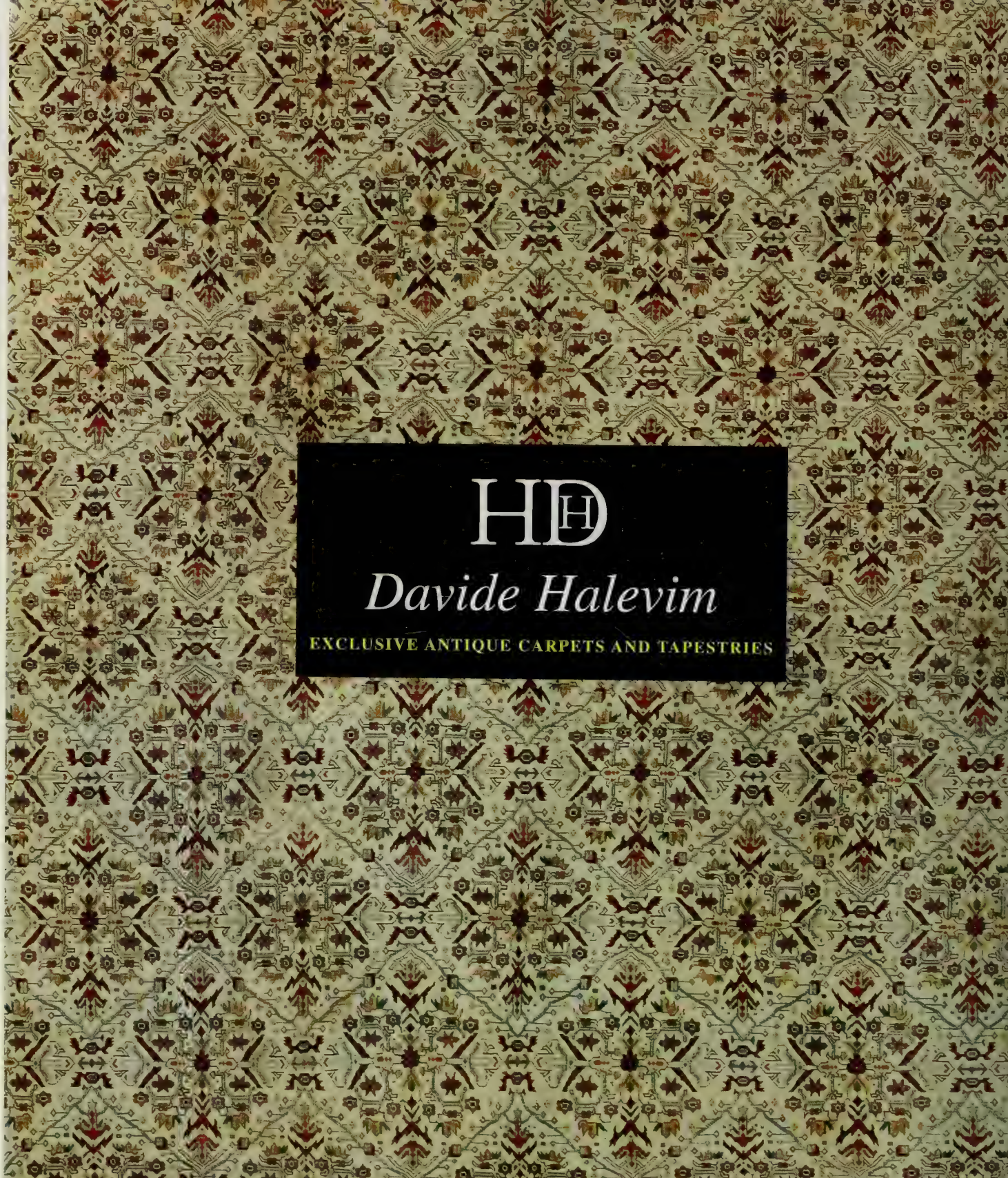
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CHARLES BEONTOLD

The Circle Game rug at Palazzetti in New York. See page 30.

JUNE 1999

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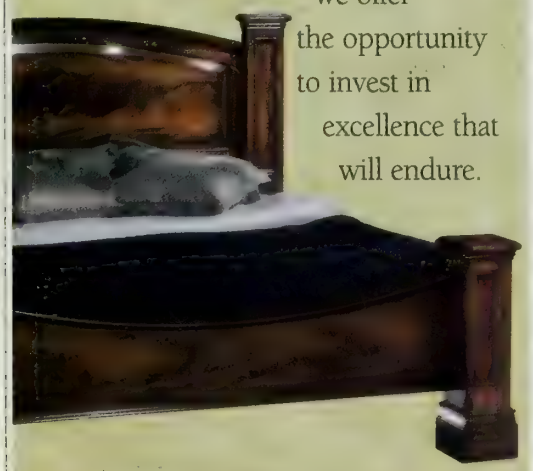
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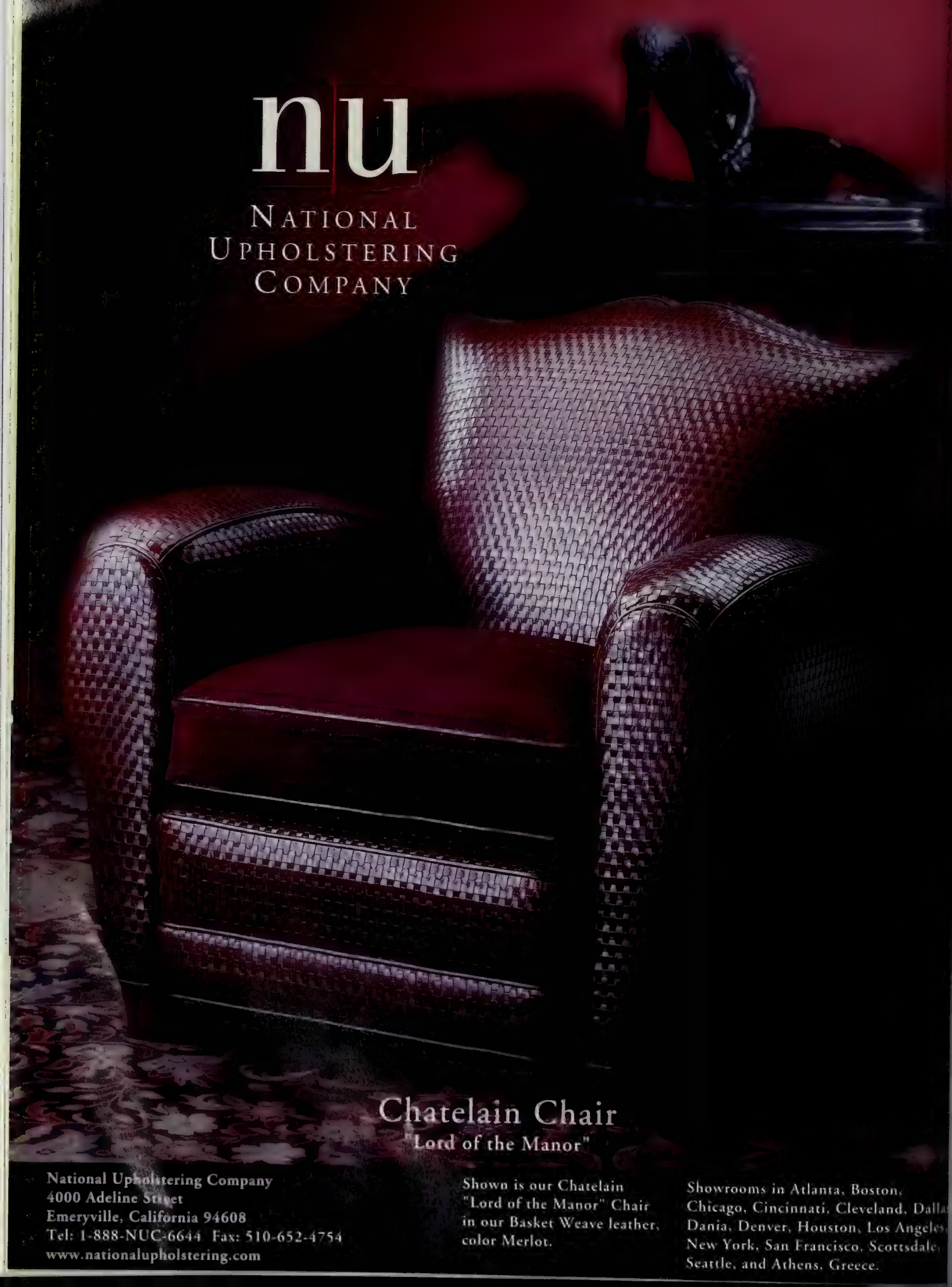
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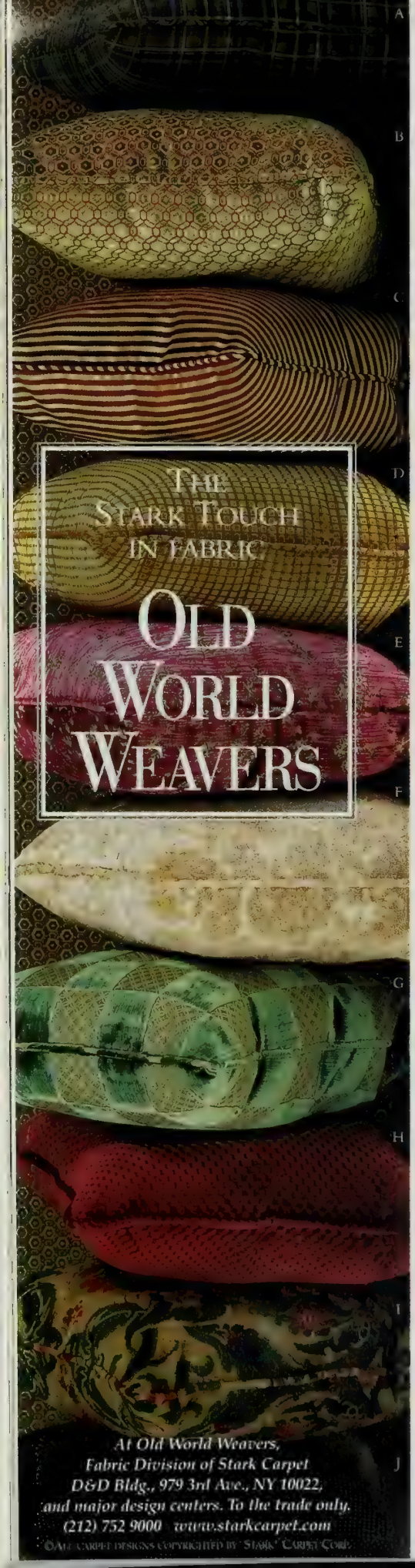
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The extraordinary talents of artisans working with architects and designers are perfectly realized in your February 1999 Before and After issue. The projects are superbly detailed and photographed. I love *Architectural Digest*.
PEGGY MERRIFIELD
SAN FRANCISCO, CALIFORNIA

Lord, spare us yet another Before and After issue. If you've seen one empty room, you've seen them all.
SHIRLEY J. GUMINN
GARDEN CITY, MICHIGAN

With the Before and After issue, *Architectural Digest* has overwhelmed me again. I loved all the stories, but "Minneapolis Makeover" was especially impressive, since the house required substantial architectural changes. I imagine that living in that house would be like living inside a work of art.
DELILA SCHAIBLE
FORT MYERS BEACH, FLORIDA

Your feature on Tim R. Bjella's renovation in "Minneapolis Makeover" is much appreciated. It's exciting to see a young architect with such obvious talent present such refreshing design concepts. Let's see more of his work.
JIM DEFRANCE
EDEN PRAIRIE, MINNESOTA

Today I received your horrible February issue. In almost every Before and After shot in almost every feature, the Before shot looks breathtakingly better. "Manhattan Reorientation" is the icing on the cake. How could anyone call walls the color of mashed beets (page 224) an improvement? This issue is an insult to decorating.
HOWARD LEWIS RUSSELL
DALLAS, TEXAS

I have read your magazine for many years and am at last compelled to write and offer my suggestions. First of all, I don't see the value in the Before and After presentations. The photographic content rarely shows the underlying thought process. Perhaps I am in a minority in this regard, but I do feel that a plan of the space in question would be more eloquent. The other point I wish to make is that it would be refreshing to see the work of gifted amateurs as well as highly regarded professionals.
JOHN OXENBURY
TORONTO, ONTARIO, CANADA

Your February issue was both informative and stimulating. Particularly noteworthy was Samuel Botero's town house renovation ("Manhattan Reorientation"). He created beautiful settings for the owners' Asian art collection—an achievement of inspired design. Thomas Fleming's refurbishing of his own apartment ("Sutton Place Transformation") also includes many exciting ideas.
M. JANE STANICKI
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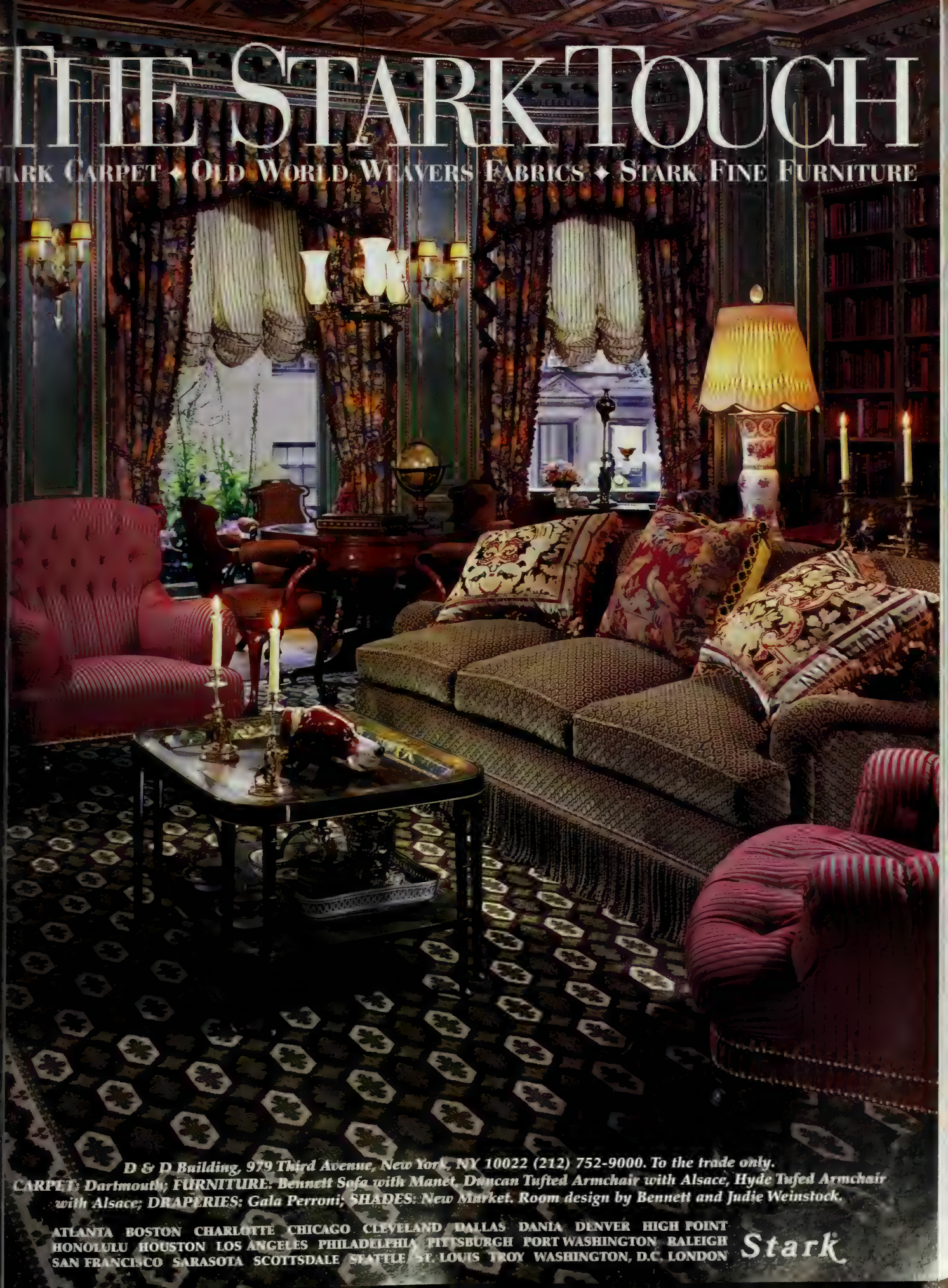
I always enjoy *Architectural Digest*, and the Before and After issue is definitely my favorite. There is something special about being able to see the transformation of space that makes the final result that much more spectacular.
ROB ADAMS
SAN MATEO, CALIFORNIA

Another boring Before and After issue. Could the rooms be shown the way they were instead of being photographed when they're already stripped down?
PETER D'ADDIO
AJIJIC, JALISCO, MEXICO

Your February issue was enjoyable. However, I find that I have to comment on "A New York Story." The apartment begins beautifully in the entrance hall, with its checkered floors and subdued wall mural. No one would ever complain about a piano in the living room, but placing the green chair next to the blue sofa—catastrophe!
ERIC SEVERN
PICKERING, ONTARIO, CANADA

As someone who has represented exquisite properties for thirty years, I was charmed by the miraculous changes made by Ellery and Marjorie Reed Gordon in their country property ("Rooms

continued on page 22


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continued from page 20

for Improvement," February). Marjorie Reed Gordon understands the value of the setting. Walls can be moved, roofs can be raised or lowered, and interiors can be rearranged, but none of us can improve on the art of the Almighty.

MARGERY NEVENS
TIBURON, CALIFORNIA

I was privileged to visit the Farnsworth House ("Historic Architecture: The Farnsworth House Restored," February) shortly after its renovation was completed. The work was remarkable, and there was no evidence of damage. I would venture to say the house is now closer to Mies van der Rohe's intent than the original.

GEORGE CRAVEN
BELLEVILLE, MICHIGAN

Your March 1999 issue was as varied and diverse as I had anticipated, but the scant pages of text on properties in Italy, New York and Beverly Hills were unfortunate in their frugality. The greatest redemptions, however, were the eagerly awaited Richard Meier house ("Architecture: Millennial Modernism") as well as Prince Michael of Greece's writings on an intelligent and uniquely Parisian apartment near Parc Monceau ("Modern Gothic in Paris"), an area perfectly suited to the eclecticism of the space. I look forward to your April issue, historically your best in any year, which already has a place of honor reserved in my bookcase. Congratulations on your magazine, which, even when disappointing, is superior.

GREGORY LE VON DE AMBRES
HOUSTON, TEXAS

I was fortunate enough to receive a subscription to *Architectural Digest* as a gift several years ago, and it is a treat for me to view many of the beautiful pieces of art that adorn these lovely homes.

HELENE STRATTON
SHAFTSBURY, VERMONT

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KENNETH ROLAND

Diane Keaton's distinctive way of looking at the world is evident in her work as an actress, a photographer and a director. It's also evident in her houses. Next month we feature her new residence in Los Angeles, a Mediterranean-style retreat that she collaborated on with New York designer Stephen Shadley. Other July stories include fashion designer Mary McFadden's exotic Manhattan apartment, art dealer Irving Blum's Bridgehampton, New York, house and Bali's much-talked-about Begawan Giri hotel. In the architectural realm, we show a beautifully restored 1958 Pierre Koenig house, an icon of southern California modernism, and a striking new house by Moore Ruble Yudell. What else? Strong interior designs by Nina Campbell in London, Victoria Hagan in Connecticut and Thomas Pheasant in Maryland. And before you fly off to Australia, be sure to consult our piece on Vicente Wolf's best shopping sources in Melbourne.

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

Nancy Collins, an *Architectural Digest* contributing writer, has been a correspondent for ABC News and is a feature writer for *Rolling Stone* and *Us*. She is the author of a memoir collection, *Hard to Get*, and is working on her first novel, to be published by Hyperion.

John A. Cuadrado, the art and antiques editor of *Architectural Digest*, writes on the international art market.

Susan Dooley, who lives on the coast of Maine, has written about gardens for *Self*, *The Washington Post* and *Garden Design*.



IRA MONTGOMERY

Michael Ennis is the author of *Byzantium* and *Duchess of Milan*.

Christopher Finch is writing a book about the role played by women in the evolution of the New York art world.



Elizabeth Clair Flood is the author of *Cowboys & the Trappings of the Old West* and *Rocky Mountain Home*. She is writing *Cowgirls, Women of the Wild West*, to be published this fall by Zon International Publishing.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times*.

Paul Goldberger, an *Architectural Digest* contributing writer, is a Pulitzer Prize–winning architecture critic.

Verlyn Klinkenborg is the author of *Making Hay* and *The Last Fine Time*.

Jennifer Kramer is a freelance writer based in Charlottesville, Virginia.

Dana Micucci, a New York–based writer who specializes in the arts, is a contributing editor to *Art & Antiques* magazine.

Mildred F. Schmertz, an architect and journalist, is a former editor-in-chief of *Architectural Record*.

Susan Sheehan, an *Architectural Digest* contributing writer, is the author of seven books, including the Pulitzer Prize–winning *Is There No Place on Earth for Me?*

Jeffrey Simpson is an *Architectural Digest* contributing editor. His book *Chautauqua: An American Utopia* is being published this month by Harry N. Abrams.

Suzanne Stephens is the special correspondent for *Architectural Record* and is currently writing her doctoral dissertation on architectural criticism. She also serves on the board of directors of the Architectural League of New York and Sir John Soane's Museum Foundation.



BILLY CUNNINGHAM

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.



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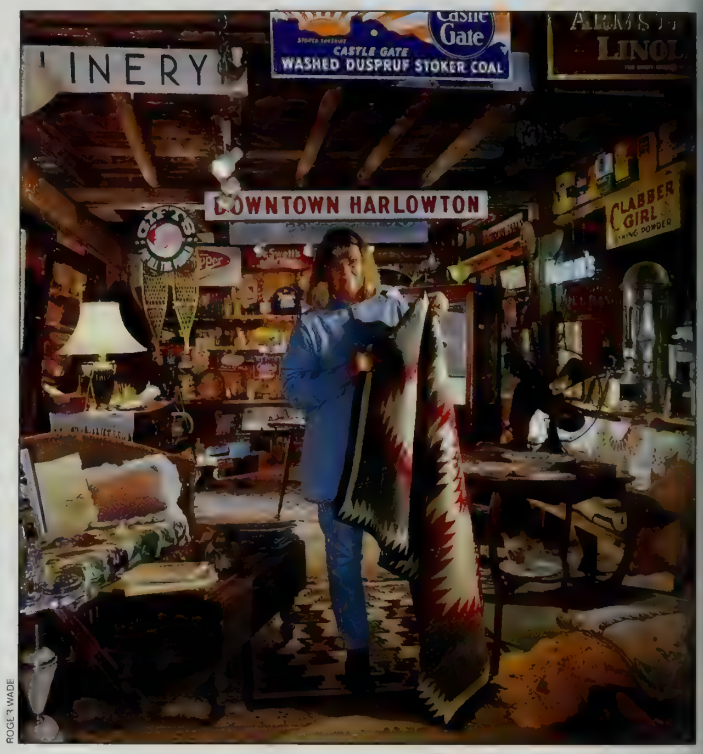




AD at LARGE

COLLECTING COUNTRY

When **Karin Blake** needs accessories for a western or country house, she visits her Livingston, Montana, neighbor **Doris Loomis**. "I buy odd things from her—a wagon wheel, brass standing lamps and other period light fixtures that are hard to find and old Navajo blankets," says Blake (right, at the shop), who recently admired a rare beaded Indian bag like one Sotheby's sold for nearly $50,000 in 1992. Loomis deals out of a century-old newly painted red barn (below) on her property, where she also has a country-store museum that draws people from all over the United States. Her specialty is antique advertising, and she sells signs for railroads, beverages and appliances, such as for the Canada National Steel Range, which



ROGER WADE


ROGER WADE

is placed above an early-1900s blue porcelain stove in pristine condition, with only its nickel-plated trim restored. Although Loomis, whose late husband was an avid collector, says she has enough inventory to last a hundred years, most of it is in storage, and her barn is decorated with farm-style American oak furniture in vignettes and shelves full of glass, graniteware and knickknacks. Doris Loomis Antiques, 3152 E. River Rd., Livingston, MT 59047; 406/222-0427.

FOLK LOOMS

New York dealer Roger Ricco and Adrian Wagner are bringing outsider art into the home with their new collection of **Folk Master** wool rugs (right), based on 19th- and early-20th-century American primitive painting. "We thought we would tie in wonderful folk art designs to products for decorators," says Ricco, who has done consulting for **Naomi Leff**. Palazzetti, 515 Madison Ave., New York, NY 10022; 212/832-1199.





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CLOUD NINE. *Etoile platinum bangle bracelets. Pavé diamond, $12,750. Diamond, $4,500.*



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AD at LARGE

MONTEREY MAGIC

Most people have never heard of Monterey furniture," **Stephen Shadley** says of the rancho-style pieces that were produced in California between 1929 and 1943 (*AD*, June 1996). "It hasn't really made it out past the middle of the country." But the furniture, which Shadley finds at **Roger Renick Fine Arts & Antiques** in Pasadena, is starting to gain a following—and Shadley (right, at the shop) included many examples in a Beverly Hills house he decorated for Diane Keaton. "Monterey was a small blip, but it was a cohesive line and went from items like dark, heavy solid chairs with broad arms to whimsically painted kitchen sets with floral, almost cartoonlike motifs," the designer says. "Today I would place these types of pieces in a pared-down interior with large rooms and white walls." Housed in a 1920s Spanish Revival building that still has some original architectural details, Renick's shop provides a perfect backdrop for the rest of his inventory: period Spanish furniture and Latin antiques, such as a 16th-century walnut library table and a 1760s Peruvian Baroque chest, as well as early-20th-century paintings and lighting. Roger Renick Fine Arts & Antiques, 696 E. Colorado Blvd., Pasadena, CA 91101; 626/304-0008.



JIM MCHUGH


ANTHONY CUNHA

At Dos Gallos in Los Angeles, a 19th-century Guatemalan cedar screen, right

A turn-of-the-century water pot, center, and an antique vessel, far right, at Dos Gallos

LATIN LUSTER IN L.A.

We feel that Mexico has been done already," says Charles Boswell, co-owner of **Dos Gallos**, "so we decided to specialize in furniture and pottery from Guatemala and Honduras." Boswell and partner Gail Dodge Altman, who count designer **Bruce Gregga** as a customer—"He was one of our first clients"—carry items ranging from late-18th-century pieces to more recent examples from the 1950s. Honduran furniture, Boswell explains, is usually vividly colored, whereas Guatemalan pieces tend to have more natural finishes. Boswell goes to Central America almost monthly and brings back long tables and huge armoires "deep enough to hold a television" in materials such as cedar and cypress, which has a distinctive grain. Other discoveries have included majolica and old ironwork, including an entire colonial fence. Dos Gallos, 924 N. Formosa Ave., Los Angeles, CA; 323/851-9117.


ANTHONY CUNHA


ANTHONY CUNHA

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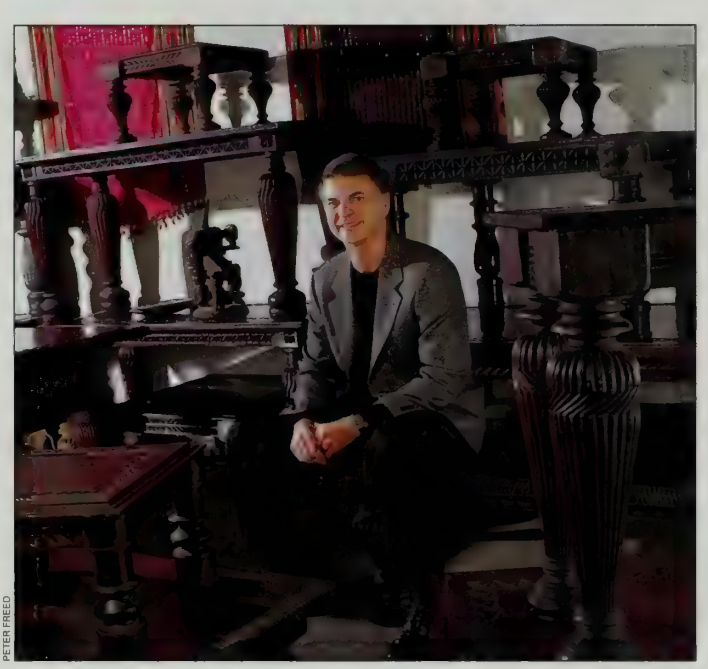
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AD at LARGE

LAMU LEGACY IN SOHO

There's an interesting contradiction in the furniture produced by **Lamu Industries**," says **Michael Schaible** (right, at the shop). "It's monumental, yet it possesses delicate vernacular details, and the tables tend to have massive legs, but the tops are wafer thin. They add a richness to our interiors." Handcrafted on the island of Lamu, off the coast of Kenya, these armoires and tables of various heights and dimensions are the brainchild of Bo van den Assum, a Dutchman who has lived in New York for many years. Wanting a change from his career as a corporate lawyer, van den Assum found his calling years ago when he visited Lamu, where, he says, "everyone is either a fisherman or a wood-carver." Struck by the furniture, which had grown out of a heritage of African, Indian, Arabic, Dutch and Portuguese traditions, van den Assum began to work with local craftsmen to produce the pieces he sells in New York. He shows the furniture in a SoHo warehouse. Lamu Industries, 120 Crosby St., New York, NY 10012; 212/473-8591.



PETER FREED



BENEDICTE PETIT

Jérôme Abel Seguin's hand-carved table and hollow tree trunks

INDONESIAN ESPRIT IN PARIS

Clodagh has joined the stable of French designers, **Alberto Pinto** and **Christian Liaigre** among them, who pine for the Nakashimaesque furniture and carved wood bowls at **Jérôme Abel Seguin** in Paris. "His forms are so natural," says Clodagh, who bought a table for a New York apartment. "He seems to worship wood." Seguin, a sculptor who fled Paris with Gauguin-like abandon in 1989 and settled in Indonesia, combs the islands for antique wood, hollow tree trunks and teak fragments, which he carves with traditional tools and polishes by hand. Jérôme Abel Seguin, 36 rue Etienne Marcel, 75002 Paris; 33-1-42-21-37-70.

WILDLY WESTERN

It's a big-sky-country look, and some of it is fun and kitschy," **Craig Wright** says of the western-style furnishings at **Antèks**, a chain that recently opened shops in Los Angeles (right) and in Kansas City, Missouri. Antèks has sofas, chairs and footstools in leather or hide and a vast line of accessories, including quilts, pillows, chandeliers in iron or horn and fabrics. Antèks, 8466 Melrose Ave., Los Angeles, CA 90069, 323/653-0810; 4646 J. C. Nichols Pkwy., Kansas City, MO 64112, 816/561-7757.





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Saab vs. the Rorschach Test

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GEORGE OBREMSKI

CHINA BY COLOR

At his Berkshires estate, **Juan Pablo Molyneux** is not one to sit still and take in the scenery. With his house situated just minutes away from the dozens of antiques dealers along Route 7, Molyneux does what most interior designers like to do—he shops. One of his favorite destinations is **Elise Abrams Antiques** in Great Barrington, Massachusetts. "She has huge display cases of plates and crystal organized by color," he says. "It's all very beautiful and in perfect condition." Abrams, who started as an art-glass collector and lecturer, estimates she has 2,000 stacks of dinnerware. By stacks, she means place settings of 12 that are similar in color or theme but are not necessarily the same pattern or made by the same manufacturer. Abrams sells Minton, Royal Doulton, Worcester, Meissen, KPM, Sèvres, Staffordshire and 1880s to 1920s hand-enameled china in vibrant colors, as well as a wide array of American, English and Venetian stemware. Elise Abrams Antiques, 11 Stockbridge Rd., Rt. 7, Great Barrington, MA 01230; 413/528-3201.



GEORGE OBREMSKI

Juan Pablo Molyneux, far left, at Elise Abrams Antiques; a table setting, left, at the shop

BAY AREA GARDENING

They have old and not-so-old objects that make a difference," **Paul Vincent Wiseman** says of San Francisco's **Yard Art**, a source for antique and weathered garden ornaments (right). Wiseman purchased a large 1920s stone relief fragment that once belonged to the daughter of the stonecutter and is now leaning on his deck. "We find things that have clearly had a past life but still look good," says Yard Art's owner, Allan H. Davis. Among the oldest items are English granite troughs from the 16th century, which clients may adapt as basins for fountains. "Almost everything we sell will be used in a context that's totally different from what was originally imagined," says Davis. "Many things end up indoors—pedestals are used as table bases, architectural fragments become decorative objects, a rusty old plow gets hung on a wall." Some of the most popular items are planter sets from the 1930s and '40s and iron gates from the mid-1800s. Davis also usually has a selection of cast-stone or lead statuary that is reasonably priced. Yard Art, 2188½ Sutter St., San Francisco, CA 94115; 415/346-6002.



CHRISTOPHER IRION



COURTESY BACCARAT

LIGHTEN UP

Baccarat has introduced a thoroughly modern chandelier (above) that is internally lit. Created by Mathias, the Mille Nuits collection uses very low-voltage halogen lights that are hidden in the tulip cups, arms and core. Holding from 6 to 42 lights, the crystal chandeliers are easy to take apart and clean because the branches fit into the central fixture without any wiring. Baccarat, 800/777-0100.

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ARCHITECTURAL ODYSSEY



NIK WHEELER

St. Nicholas cathedral, left, in St. Petersburg, one of the stops on the walking tour

It's a treat to go somewhere new," says **Robert A. M. Stern**. "I've never been to St. Petersburg, so I have to do a little homework." The treat will also be for those who join the globe-trotting architect, author and historian as he leads Butterfield & Robinson's first architecture walking tour. (The company offers walking and biking study trips that include luxury accommodations and meals that focus on local specialties.) The seven-day tour begins in Stockholm, where Stern will talk about such highlights as **José Rafael Moneo**'s Moderna Museet, then goes to Helsinki, Finland, where the architect will explore and discuss, for the first time, **Steven Holl**'s new Kiasma Museum as well as visit **C. L. Engel**'s Neoclassical government buildings and "old friends like the **Alvar Aalto** buildings." The trip ends in St. Petersburg, with expeditions to Baroque palaces and majestic cathedrals. "I may add a few more stops in each city," Stern notes. "The tour organizers have left time for happenstance and discovery, so there may be surprises." Butterfield & Robinson, 800/678-1147.



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A favorite of Robert A. M. Stern's: Steven Holl's Kiasma Museum, right, in Helsinki

THE NEW KREISS



COURTESY KREISS COLLECTION

Kreiss's eglomise table and Pavilion lounge

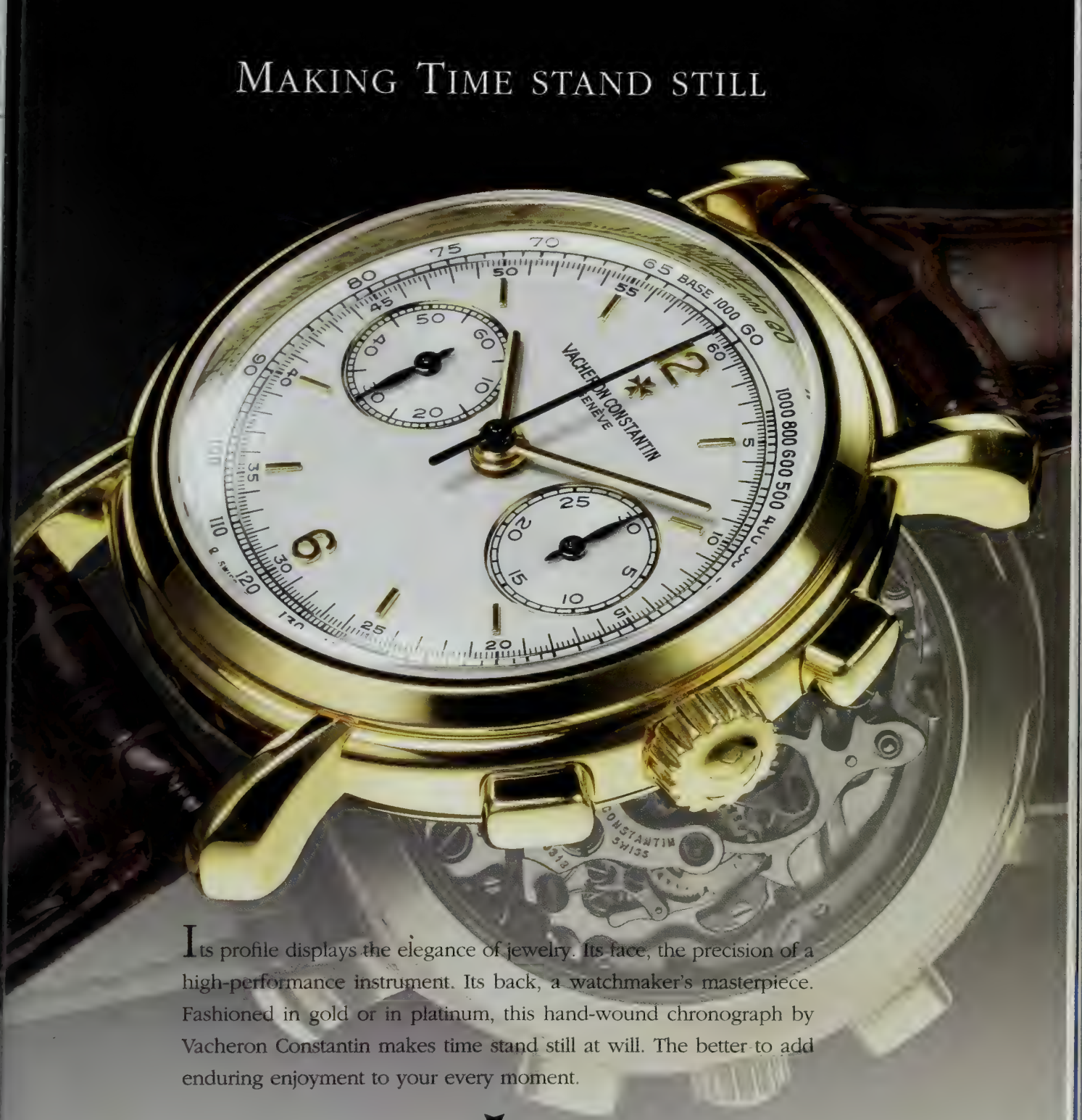
John Cottrell in Los Angeles and **Michael de Santis** in New York have been longtime buyers of furniture from the **Kreiss Collection**, and **Bebe Winkler** is a fan of the company's new bed linens. Now Kreiss has come out with a variety of furniture styles. The hand-carved Ashanti stool, designed after an African original, and the Nairobi drum table were inspired by primitive pieces. "We also created some furniture that's more formal-looking and has an international feeling—like the eglomise accent tables," says company president Michael Kreiss. A new line of upholstered sofas, chairs and lounges is modernist in approach, and Kreiss offers a large selection of exclusive fabrics from Italy and Germany. For the 16 store locations in the United States, call 800/573-4771.



COURTESY KREISS COLLECTION

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AD at LARGE



ROGER WADE

RUSTIC PICK

In the mountains of Montana, Indy and Diane Corson work side by side. He builds rustic furniture using old woods, and she designs fabrics with animal figures inspired by paintings in the Lascaux and Chauvet caves in France and the rock art of the West. "Diane's drawings are very pictographic," says **Hilary Heminway** (left). "They look good with Indy's furniture and against adobe or old plaster walls." Lupine Arts Cabinet and Furniture Makers, 204 S. Wallace St., Bozeman, MT 59715; 406/586-3480.

ALEC COBBE'S RENAISSANCE



CHRIS HUNT

Alec Cobbe's 1994 rendering of what is now the painting gallery at Goodwood

The third duke of Richmond had plans for a painting gallery in Goodwood House drawn in the early 1800s, but he died before the room was finished, and his heirs used the space as a ballroom," says painter-designer-musician **Alec Cobbe**, who was called in to finally hang the canvases in 1994. "I studied the original plan and rooted around the family's houses and boardrooms and found two-thirds of the art intended for the gallery," says Cobbe. "And I turned a desperate white room with 1960s curtains into what the duke had envisioned—a lively gallery with red flocked wallpaper and 1890s crimson curtains." Cobbe's painting of that room is included in an exhibition and sale of his recent work that opens June 23 at the **Rafael Valls** gallery in London. The show has a wide scope—on exhibit are interiors from Cobbe's travels and from his visits to English country houses as well as architectural studies, landscapes and city views in Italy, Egypt, Spain, Germany and Bohemia. Rafael Valls, 6 Ryder St., London SW1Y 6QB; 44-171-930-1144. □


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A HOUSTON CHRONICLE

ANTIQUING WITH CAREY MALONEY AND HERMES MALLEA

Text by Michael Ennis/Photography by Jim McHugh

WITH ITS SIGNATURE postmodern skyline by Johnson, Pei and Pelli; its iconoclastic opera company; a thriving contemporary art scene; and the transcendent museum Renzo Piano designed for Dominique de Menil (soon to share its architectural celebrity with José Rafael Moneo's new Museum of Fine Arts, opening next year), Houston has emphatically given the boot to the worn-out image of an oversize oil boomtown. But for insiders like designer Carey Maloney and architect Hermes Mallea of New York's M (Group), Houston has never needed to apologize for its taste.



"Houston has always been proud of its beautiful houses," says M (Group)'s Carey Maloney. LEFT: He and partner Hermes Mallea "find fantastic things" at Brian Stringer Antiques.

BELOW LEFT: A circa 1870 pine bibliothèque occupies a wall behind, from left to right, Maloney, Stringer and Mallea. BELOW: A gilt-framed mirror hangs above a circa 1870 French draper's table.





"The city has a real look," insists native son Maloney, who grew up ninety miles to the east in Beaumont. "It's always been a city with beautiful taste: very southern, fine English furniture and lots of John Staub architecture." Adds Miami native Mallea, who first saw Houston after he and Maloney became business partners fifteen years

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A HOUSTON CHRONICLE



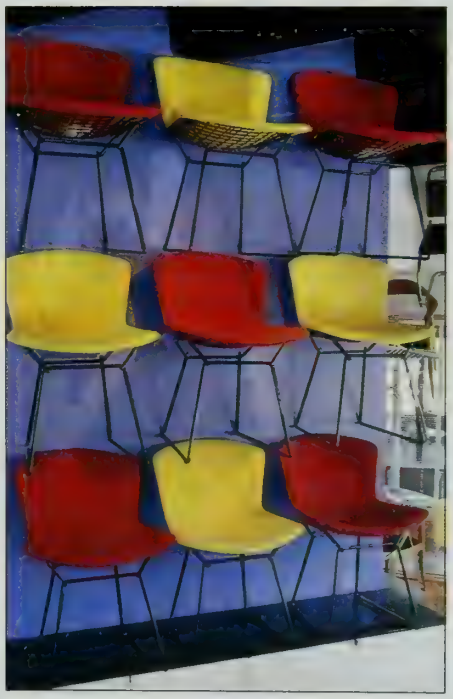
LEFT: At Kay O'Toole Antiques and Eccentricities, Mallea discusses a French chair with the owner, seated on a 19th-century French campaign bed.

BELOW: In O'Toole's showroom, a 1930s tufted sectional sofa sits before a 19th-century French console. Above it hangs an 18th-century gilt mirror.



RIGHT: Bertoia dining chairs are arranged on the wall above a 1961 Knoll buffet at Point Five—a modern furniture "treasure trove," says Maloney.

FAR RIGHT: Maloney admires a Russel Wright vanity stool, while Joseph Gregg, Point Five's owner, leans on a 1936 Donald Deskey dresser.





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ago, "I was surprised at how southern it was. And as the architect in this duo, I've always admired the John Staub houses. Bermudian, Regency, Colonial, Tudor—the styles vary, but like the city, they're formal, gracious and informal all at the same time."

Aside from its indigenous charms and hometown appeal, Houston also figures in the partners' strategy of shopping in cities with diverse tastes. "We leave Manhattan to find the things that people aren't buying somewhere else," says Maloney, who frequently finds himself shopping for clients who are themselves professionals in the art or auction business. "We've found pieces sitting around for months in Houston that would be snatched up in a week in New York—and vice versa. Hermes calls it 'shopping against the grain.'"

Maloney and Mallea always begin a Houston expedition at Ferndale Place, a two-block-long enclave just south of River Oaks, the neighborhood distinguished by many of the eclectically styled houses that Staub built—and his clients filled with antiques—from the 1920s through the 1940s. Ferndale Place is an example of Houston's unzoned anarchy at its most serendipitous: residences beside and above small shops, pre–World War II frame cottages facing postmodern town houses in styles ranging from Georgian to Moderne. With assorted façades crowding the sidewalks, pines and oaks framing the street and parking at a premium, this neighborhood's cozy, cloistered atmosphere hints at New Orleans or even

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basculante

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the Upper East Side—but in the end it's uniquely Houston.

A visit to Ferndale Place also has an inescapable starting point. In a trio of two-story frame houses, sequestered behind white picket fences and magnolia trees, Jas A. Gundry, the dean of Houston antiquarians, has carried on the city's most venerable design tradition for more than three decades. "Jas is Houston's best English dealer," says Maloney. "When I was in college, I got a beautiful Victorian box from Jas's shop—and my mother impressed upon me that it was from Mr. Gundry's, so I'd better not ruin it."



LEFT: Laurence Anderson, owner of Made in France, shows the pair a collection of letters from 18th-century France. The walnut table has marble slabs.



ABOVE: A circa 1845 English brass cathedral clock is on display at Jas A. Gundry. "We've bought from him since our firm began," says Maloney.

ABOVE RIGHT: In a Gundry showroom are a Regency breakfast table and George III brass-inlaid chairs; behind them is a Japanese Tosa School screen.



"We plan our trips to England around estate sales," says Gundry as he conducts a tour of his houses, each packed with eighteenth- and nineteenth-century English furniture, Japanese screens, Chinese Export porcelain, entire Coalport china sets, cut-crystal chandeliers, paintings and clocks. Bonbonnières and snuffboxes complete the list of country house accoutrements down to the last detail.

A Lake Forest, Illinois, native who studied at the New York School of Interior Design and worked for a time at Lord & Taylor, Gundry arranges his rooms with an eye honed by over thirty-five years' experience of buying in England—and an education his younger competitors can no longer obtain at any price. "I'm probably in the last generation of dealers who were able to go into the great homes and study collections assembled over periods of many, many years," Gundry

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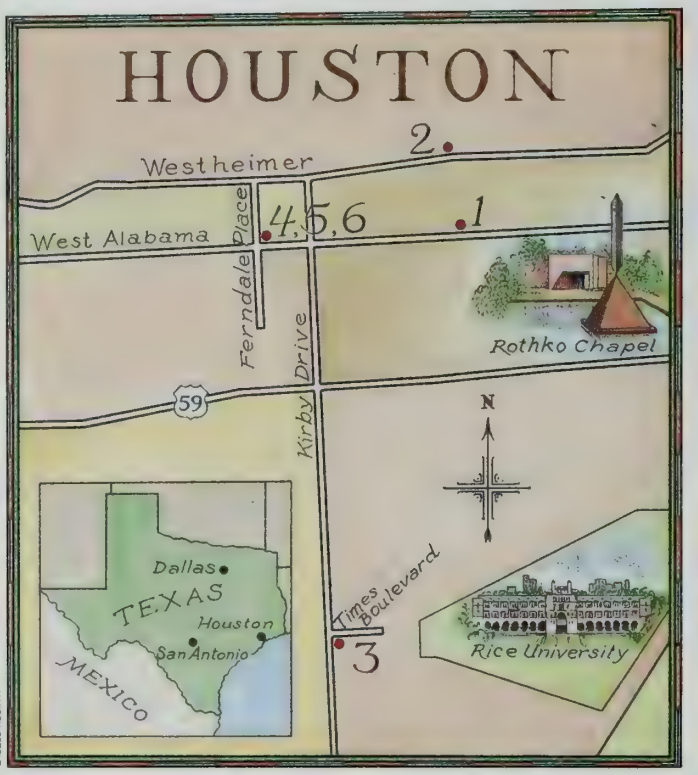
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says. "I was able to get a wonderful sense of the evolution of taste over a substantial span of time. Instead, what you see now are collections amassed by great wealth over a much shorter period of time."

"We lean toward Jas's Regency things," says Maloney, citing as an example a piece they found for what he describes as "a very luxurious and very grand Mott Schmidt residence in Westchester." "What we couldn't find in New York was a Regency sideboard of a certain large size. That's what we go to Jas for." The M (Group) partners are not alone in making the pilgrimage, as Maloney points out. "Whenever I come down, there are always things



LASZLO KUBINYI

labeled for New York decorators," he says. "Whoever's visiting or doing a job in town always hits Jas, big time."

If Gundry assures Houstonians that there will always be an England, in recent years there's been an increasing interest in furnishings from the Continent—for which Maloney and Mallea need venture no farther than Gundry's next-door neighbor. Made in France is located on the first floor of the classic modern town house Paris-born Laurence Anderson shares with the architect who designed it—her husband, William J. Anderson. The clean-lined, almost austere upstairs apartment—

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Houston Sources

1 Brian Stringer Antiques
2031 West Alabama
713/526-7380
English, French and Italian antiques and reproductions

2 Kay O'Toole Antiques and Eccentricities
1921 Westheimer
713/523-1921
Architectural artifacts, textiles, garden ornaments

3 Point Five
2444 Times Boulevard
713/529-5550
Mid- to late-twentieth-century furniture

4 Made in France
2912 Ferndale Place
713/529-7949
Country French antiques and furnishings

5 Jas A. Gundry, Inc.
2910 Ferndale Place
713/524-6622
European and Asian antiques and objects

6 Que Milagro
2913 Ferndale Place
713/521-3591
Ethnographic art and handicrafts





Que Milagro's owners "love the same mix of ethnic art that we do," says Maloney. ABOVE: Papier-mâché figures used in Day of the Dead observances.

RIGHT: Mallea holds a circa 1930s Huasteca bowl on Que Milagro's stairwell; above him is a late-18th-century Mexican oil of San Diego de Alcala.

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CRISTAL SAINT-LOUIS

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with a big armoire and sofa table hinting at the goodies in the shop below—reflects, in Maloney's estimation, the proprietor's highly selective taste. "Laurence is confident in what she picks," he notes. "That's a common denominator in all the dealers we go to. Lots of people buy stuff that's salable. We're the ones who will look at something and four years later find a place for it. Is the dealer happy to have had it for four years? Probably not. But they were sure when they bought it that it was something they wanted."

Strolling the bold checkerboard floor of Anderson's shop provides a virtual tour of France: a towering walnut armoire from a Toulouse castle; another in solid oak from Normandy; light fixtures from a Bordeaux winery; an enormous concoction of forged-iron scrollwork that turns out to be a circa 1800 outdoor music stand from Paris's Parc Monceau. "I go to Sunday auctions outside Paris, not the big ones in the city," says Anderson, who often receives tips from a sister still living in France.

Anderson's large country French pieces frequently end up in New York or Connecticut estates. "We bought a number of her things for the guesthouse of a client whose house we had built in Bedford," says Mallea. "It's meant to look like the stable or outbuilding of a classical older residence—the living room has twenty-foot-high beam ceilings. And the great thing is that Laurence mixes interior pieces—whether it's an armoire or a refectory table—with exterior stuff, like ladders or iron gates." The designers are equally enamored of the smaller items tucked away in Anderson's oversize armoires, including apothecary bottles, embroidered linens and board-stiff nightgowns from a French convent. A basketful of eighteenth- and nineteenth-century letters and contracts are priced low enough to prompt Mallea to muse: "We could use those to paper a powder room wall."

The final stop on Ferndale Place actually requires crossing the street, albeit to another modern building designed by Laurence's husband (he has designed a total of four on the block). Que Milagro, which takes its name from an idiomatic Spanish expression meaning "What a surprise," is owned by husband and wife Graham Gray and Marianne Lixie-Gray. The stock ranges from an Indonesian dance cloth to an African dowry sword to a teak laundry table from India, but most of the objects are Latin American. A gaunt nineteenth-century Bolivian saint fashioned from gessoed canvas and wood grimaces in the stairwell; skeletal Day of the Dead figures gambol on shelves. Whole walls are dedicated to retablos (religious images on tin and copper) and ex-votos (paintings recounting miraculous interventions), while altarlike niches display meticulously crafted ceramics by contemporary Mexican village artisans.

The Grays left their Chicago advertising business to study anthropology in Mexico in the early 1970s and continue to make the rounds of small villages in central Mexico, though the market has lost a good deal of its innocence. "There was a time when retablos were five dollars apiece," Gray recalls. "Now we pay seven to eight hundred dollars in Mexico. But occasionally we still have finds. It's a matter of looking and looking and rejecting and rejecting."

For the M (Group) designers, Que Milagro was a find. "We love the look that their pieces have, both for ourselves and for clients," says Maloney. "And the Grays choose and present it so well." Adds Mallea, who collects santos and retablos for his own apartment: "Carey and I have done a substantial amount of traveling in Mexico, and we've worked for Mexican clients in Acapulco and Mexico City—and for those same clients in New York City. So we appreciate the culture and the art, both historically and what's being done now."

The next stop is less than a mile down West Alabama, the cross street that caps the Ferndale enclave, where Brian Stringer Antiques occupies a block-deep onetime light-fixture showroom and the two flanking cottages (one of which effectively showcases country furnishings against plaster-and-straw walls). A former interior designer who arrived at his present location sixteen years ago, Stringer was born in Coventry and recently acquired a château in Gascony ("It's a small château," he disclaims)—a progression that parallels the evolution of his inventory. "In the time I've been here," Stringer says, "I've seen tastes change from English pine and oak, to English mahogany and pine and oak, to French and Italian—and pine and oak."

Stringer continues to offer whole rooms full of mahogany writing tables and partners desks, but his Continental pieces are striking: painted Tuscan armoires; a massive, beautifully carved and proportioned Dutch Neoclassical four-door press cupboard (circa 1790); an Italian grotto chair carved in the shape of a shell; a Louis XIV sideboard with a *faux-marbre* top.

"We've been shopping with Brian as long as we've been in business," Maloney says. "He's got a very educated eye. Without being trendy, he's followed the curve." The designers are drawn to the scale and robust feeling of many of his pieces ("I like big furniture," says Stringer), as well as such offbeat acquisitions as a pair of Moroccan mosque lanterns. They've also purchased many of Stringer's made-to-order reproductions, which are done by English and Italian craftsmen using traditional methods and old wood but are scaled down for twentieth-century physiques. "Brian had a pair of big Regency-style chairs made for a house we did in Bedford," Maloney says. "The clients are constantly reminding me how much they enjoy them."

Just a stoplight north of Brian String-

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"We've found pieces sitting around for months in Houston that would be snatched up in a week in New York," says Maloney.

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A HOUSTON CHRONICLE

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er's lies Westheimer, for a long time Houston's most colorful thoroughfare. "My mother and I were trolling Westheimer back in the 1960s," Maloney remembers. "It was the fun and funky antiques street." And Kay O'Toole Antiques and Eccentricities is a stylish successor to the Westheimer tradition. "Kay's taste is more representative of what's going on nationally," says Mallea. "You could imagine her shop in Hudson or SoHo or New Orleans—distressed surfaces, garden things, great light, pieces layered one on top of another."

Occupying a 1920s building (O'Toole has transformed the backyard into a lovely garden), the shop is a series of quirky but artfully staged tableaux. An articulated wood saint poses in a window; cast-iron drains in the form of columns frame a sinuous wrought iron French window guard hanging over a French sofa; an entire wall is draped with a twenty-four-foot-long theatrical backdrop. Live orchids and tin sunflowers provide splashes of color against nineteenth-century zinc architectural panels. "I like to push the envelope," says the effervescent owner, a fourth-generation Texan who regularly shops in the south of France. O'Toole doesn't push browsers, however. "I call my sales technique 'benign neglect,'" she says with a laugh. "I won't follow you around my shop and try to sell you things."

"I had to work like a dog just to find it," Maloney says of the final stop on the pair's itinerary. Joseph Gregg's Point Five is fronted by a little shop on Times Boulevard, a delightfully retro shopping street near Rice University, but most of his inventory of classic modern furniture is cached in warehouses scattered around town. "I'd been looking for years for the modern furniture source I knew Houston had to have," recounts Maloney. "Finally, after I'd driven all over, a man in Joseph's neighborhood told me, 'Yeah, there's a guy over there who has office furniture.' And that's how I found one of the warehouses."

"Joseph has enough stuff to fill half the booths in New York's annual modernism show," Mallea says. Gregg's pro-

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digious stock includes chairs by Bertoia, Charles and Ray Eames, Robsjohn-Gibbings and Wegner; an early-1940s sofa and an early-1960s buffet, both by Florence Knoll; whole rooms devoted to Paul McCobb and Russel Wright. "It's all documented," notes Maloney, "and presented with enthusiasm, knowledge and charm. Try buying this stuff in Los Angeles and see what kind of attitude you get." The energetic Gregg—who worked as a concert promoter and an ergonomics consultant before finding his current passion—pores over exhibition catalogues and stacks of old interior design magazines, educating himself and his customers with engaging zeal. "This furniture represents the real advent of industrial modernism," he observes. "That's why it's so rare today. People just used it and threw it away."

The designers buy some chic pre–World War II Paul Frankl rattan chairs for a client's East Hampton beach house—"We'd already bought three of them at auction at Sotheby's," says Maloney, "then came down here and found a roomful"—before proceeding

> "I'd been looking for years for the modern furniture source Houston had to have," says Maloney.

to tag "a whole truckload" of goods destined for their own 1960s-style country house.

Then, finished with another successful tour, Maloney and Mallea offer a parting insight into a sophisticated port city whose distinctive style has long merged immigrant and homegrown talent: For all its material abundance, Houston is foremost a great collection of personalities. "They're all interesting characters," Carey Maloney says of his favorite Houston dealers—some old friends, some new. "Each one has a story to tell." □



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MAINE'S EAST WIND INN
CASUAL CHARM IN TENANTS HARBOR

Text by Susan Dooley
Photography by
Brian Vanden Brink

THE WHITE FRIENDSHIP sloop *Surprise*, its gaff-rigged mainsail flapping in the light southwest breeze, turns through the wind, fills away and heads out of the harbor, sliding through the summer fleet of yachts and lobster boats.

Several of the guests sitting on the porch of the white clapboard inn try to keep the sloop in sight, and one visitor sets down his drink and walks to the end of the porch to follow the boat's progress out to sea. The others, too lazy to rise, switch their focus to a graceful Alden ketch swinging at anchor. After all, isn't doing nothing what vacations are for?



Located in Tenants Harbor, the East Wind Inn affords visitors a base from which to enjoy Maine's scenic coast. RIGHT: The entrance façade of the 19th-century structure.



At the East Wind Inn in Tenants Harbor, Maine, watching the light dance on water is a form of meditation, a necessary preparation for such major decisions as whether, at dinner, to take your lobster straight or in a

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"My dream to restore and open the inn began during childhood," says Timothy L. Watts, who has owned the inn for 25 years. LEFT: A view of the harbor and Harts Neck Peninsula.

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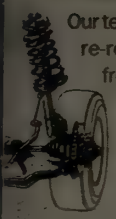


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MAINE'S EAST WIND INN



"Early pine furniture is a special love, and most of the pieces in the inn reflect that." RIGHT: A watercolor by Graydon Mayer is near the baby grand in the entrance hall.

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casserole. In the short sweetness of a Maine summer, time recedes, and surely Victorian ancestors sat on this same porch, staring at the same blue sea.

A very romantic notion, but in fact they did not. What is now the East Wind Inn was, in the nineteenth century, part of a working boatyard, and anyone so lazy as to stare out to sea would have been handed an empty pay packet. Sail loft, site of occasional town meetings, home of the first Masonic gatherings in the village, the building didn't become an inn until the 1920s. "In those days," says the current owner, Timothy L. Watts, "there was a steamer bringing passengers up from Boston. People planned on more extended stays than they do today, because, once they got here, there was nowhere else to go."

The inn closed down in the 1940s, the building was sold, though no one was sure to whom, and by the time Watts first saw it, the only thing holding it up was habit. "I'd dreamed about the building since I was a kid," says Watts, whose family lived on the other side of the harbor. "I'd go over in my skiff with a three-horsepower outboard and get bait from Skinny Morris, who had a fish market on the wharf. I'd look at the building, and I always felt so sad to see it falling down. Once I'd grown up, I decid-

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Guests can also stay at the inn's Meeting House and the Ginny Wheeler Cottage. LEFT: The front apartment in the Wheeler cottage, which is next to the main building.

ABOVE: "The porch is used by guests to relax and watch the activity of the harbor," Watts says. "It's also a favorite place to have a beverage before or after dinner."

MAINE'S EAST WIND INN

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ed I wanted to buy it. It took me a while to find out who actually owned it. It turned out to be Skinny's sister, a woman named Iada Scruton. I started writing her every month or six weeks, getting more and more intrigued with the idea."

Watts finally got a reply one winter and an invitation to visit the mysterious owner in Massachusetts. "Her house was a three-story building that looked almost as bad as the inn, with the lower half of the windows all covered with newspaper," he says. "She must have been eighty, but she agreed to come to Tenants Harbor to look at the inn, which she hadn't seen in more than ten years. The day she came, the weather was terrible, and when we opened the door, the rain was pouring in. The roof on the southwest end was partially gone. The

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ABOVE: The dining room, which offers breakfast, dinner and Sunday brunch, serves authentic New England cooking. The milk-glass light fixture dates to the 1920s.



ABOVE: "Guests have reported feeling a presence in there and believe the inn to be haunted," he says of an often-requested room.



RIGHT: To the left of the main building are the inn's dock and newly built chandlery, where visitors can get a lobster roll to go.

For those who wish to view the rocky coast from the deck of a boat, there are day sails on the *Surprise*.



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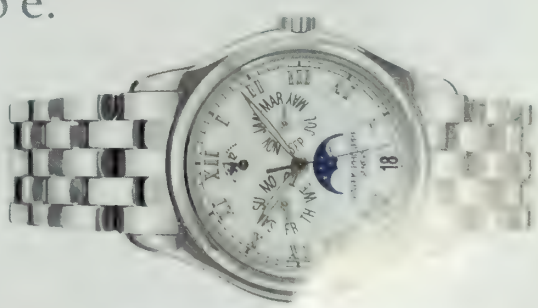
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MAINE'S EAST WIND INN

continued from page 66

kitchen floor was sunk in the middle. Seeing it convinced her that she needed to sell, and quickly. In the sales agreement, she put in a clause saying the building had to be restored and reopened as an inn in one year.

"I was twenty-seven years old, no money, no experience in the hospitality field, no credibility," continues Watts, who, with the help of his grandfather Harold M. Dowling, managed the impossible and opened a fully restored inn one year later. "I didn't know about advertising. I thought you opened the doors and people flocked in. And some did. Then it was Labor Day, and no one else came."

The comfortably furnished main building feels less like a hotel than the home of a friend whose taste you admire.

Fortunately for Watts, one person did. A local resident named Ginny Wheeler, who had the experience he lacked, said she'd like to help, though she informed him, "I can't afford to earn any money."

That was twenty-five years ago, and it is difficult to imagine the inn in its derelict days. Over the years Watts has added an old sea captain's residence, now the Meeting House, with space for conferences, and the Ginny Wheeler Cottage, with private apartments overlooking the harbor. The comfortably furnished main building has thirteen rooms and feels less like a hotel than the home of a friend whose taste you admire—a friend who gets up every morning to make you blueberry muffins and in the evening pours you a drink and invites you into a softly lit dining room, sage green walls hung with maritime paintings, and offers you a choice of what Watts characterizes as "New England fare with a flair."

The summer guests who took the steamer from Boston in the early years of the century may have done nothing because there was nothing to do, but now inactivity is simply a choice. For those who wish to view the rocky coast from the deck of a boat, there are day sails on the *Surprise*. For those who prefer to wander on land, there is the nearby Owls Head Transportation Museum, housing the kinds of carriages, cars and flying machines that would have carried off guests of the earlier inn. In Rockland, there is the Farnsworth Museum, with its newly opened Wyeth Center. Closer still is the Marshall Point Lighthouse, stocked with photographs and documents tracing the history of the area. There are antiques shops to browse, and ferries take day-trippers to the islands of Monhegan, Vinalhaven, North Haven and Islesboro.

There is even a murder mystery to solve. Who is the ghost said to haunt two rooms on the third floor? A psychic who visited the inn says that it's a woman who was mysteriously murdered during the nineteenth century. The psychic thinks she arrived on the Boston packet and then disappeared. Tim Watts isn't sure about that, though he doesn't mind the spirit's benevolent presence. Mostly benevolent. Once, he found himself on the third floor in desperate need of something that was on the first. As he began to run down the hall, he felt a pair of hands grab him by the shoulders. A man who wasn't daunted at the thought of restoring a crumbling inn in one year was not about to be held back by a ghost. "Can't you see I'm busy!" he shouted. "Let go of me!" The ghost did. □

The inn is open from April 1 through December 1. The East Wind Inn, P.O. Box 149, Tenants Harbor, ME 04860. Telephone 207/372-6366 or 800/241-VIEW, fax 207/372-6320, e-mail info@eastwindinn.com.

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A CONNECTICUT COTTAGE

ARCHITECT BERNARD MAPES WHARTON DESIGNS A GUESTHOUSE

Text by Suzanne Stephens
Photography by
Durston Saylor



ABOVE: Architect Bernard Mapes Wharton's guest cottage is a freestanding addition to his Connecticut house. "The building's layout is much like a chapel's," he says.

IN EXPANDING HIS CONnecticut residence (*Architectural Digest*, October 1993), architect Bernard Mapes Wharton, of Shope Reno Wharton, found that separate buildings best accommodated diverse living functions. He designed a freestanding cottage, with two bedrooms and a living room/art gallery, instead of attaching these spaces to the original house. The guest cottage and main house now form an enclave with two other, diminutive structures, a potting shed and a shed for the family's pet goats. It's a solution not unlike the one Philip Johnson employed in his New Canaan, Connecticut, compound, where, over the years, he has built a separate guesthouse, painting gallery, sculpture gallery and library around his 1949 Glass House. But, Wharton admits, "I didn't go nearly as far as Johnson did."

Instead, Wharton adopted a more traditional approach, and his colony has a consistent, late-nineteenth-century Shingle Style vocabulary. "There is a definite hierarchy—from the main house down to the guest cottage and the potting and goats' sheds," he notes. "The shingle siding and a smattering of stone keep it all related."



RIGHT: "The arched window pattern allows the outside in and vice versa," Wharton says. "The fireplace acts as the terminus." Two bedrooms are at the rear.

The principal house, distinguished by a conical roof, was built by Wharton and his late wife, Elaine Anthony. When it came to adding bedrooms for the visiting children from their previous marriages, Wharton opted for an eighteen-by-forty-four-foot cabin on a rocky outcropping diagonally across the yard from the dining

continued on page 74


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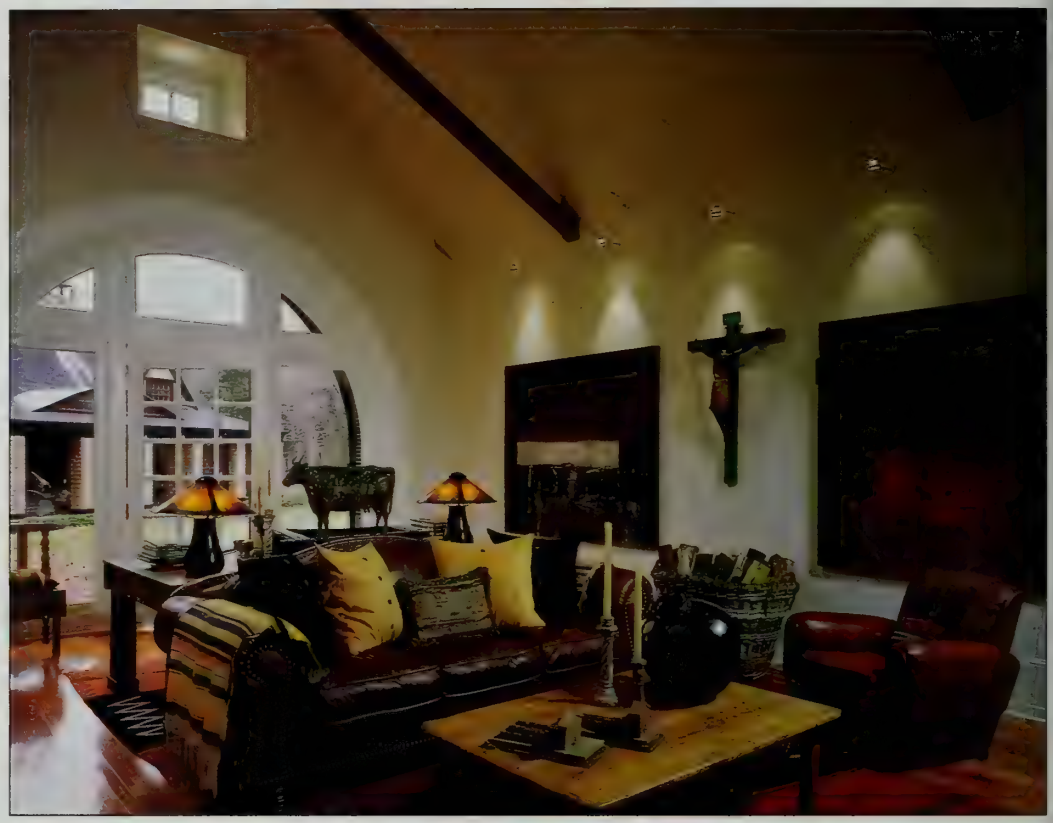
A CONNECTICUT COTTAGE

continued from page 72

room and porch. "The guest cottage is designed to have a strong presence but not to compete with the house," Wharton says. "The scale was important—I have an affinity for small-scale enclosures."

Wharton's buildings are organized around an area that resembles a New England green. "We intentionally forged a sense of community with the structures," he adds. "We spend so much time outside all year round, what with cookouts and athletics."

Wharton is now married again, to Jennifer Walsh, and the throng of family members has grown to include seven children. "The guest cottage is the domain of the older kids," he says. "It gives them a sense of responsibility and autonomy."



RIGHT: Paintings by Elaine Anthony are displayed in the living room/art gallery. A handmade Mexican rug and rustic furnishings add intimacy to the lofty space.



PETER REED



ABOVE: "With a porch on the main house and the gardens, we have a series of outdoor rooms," says Wharton (above left). "It creates a town-square-like relationship."

Marked by a sizable horseshoe-shaped entrance and a steeply gabled roof with deep overhangs, the guesthouse looks strikingly picturesque. Inside, a rustic living room/art gallery displays richly hued abstract paintings by Anthony. "The room was essentially designed to show Elaine's work," Wharton says of the almost windowless space, where a bank of five skylights softly filters in mellow natural light. Two sturdy eighteen-foot-long cedar beams stretch across the ceiling, and a monumentally

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CONNECTICUT COTTAGE

continued from page 74

scaled granite fireplace deepens the room's intensely primeval quality. "We wanted character and a sense of structure," he says. "There is so much power in simplicity."

Wharton sought out rough-hewn elements and materials to meld together in the cottage. He found granite in a nearby town and used it to create a fireplace with a heft evocative of Stonehenge. "The stone also echoes the paintings' grainy texture," the architect remarks. The granite hearth, eleven feet long and six feet deep, radiates a gentle heat when a fire is lit. "We like to cook there," adds Wharton.

Even the flooring resonates with a rugged history: The heart-pine boards came from the beams of a Sears, Roebuck building in Chicago. A leather club chair and sofa as well as handmade rugs and objects contribute to the homey atmosphere. "It's an informal room—a great place to watch football or read," Wharton says.

References to particular architecture abound throughout, and they are always assimilated by Wharton in an effortless manner. Gatehouses and libraries by H. H. Richardson and houses by

> "Shingle siding and a smattering of stone keep it all related."

Bruce Price come to mind in looking at the arched entrance and protecting roof. Wharton also cites the residential architecture of C. F. A. Voysey as inspiring him with its "air of casualness and livability." "The forms and materials of all these architects impart a feeling of permanence and integration with the landscape," he maintains. "But they're still comfortable and adaptable to our way of living today."

This adherence to a strong architectural tradition gives the small cluster a sense of timelessness and place. "I wanted many small things sprinkled on the landscape to create a whole," notes Wharton. "If you like to build, this is an architect's dream." □

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ABOVE: Visitors can tour 14 restored buildings at Shaker Village of Pleasant Hill, a National Historic Landmark in Kentucky's bluegrass country.

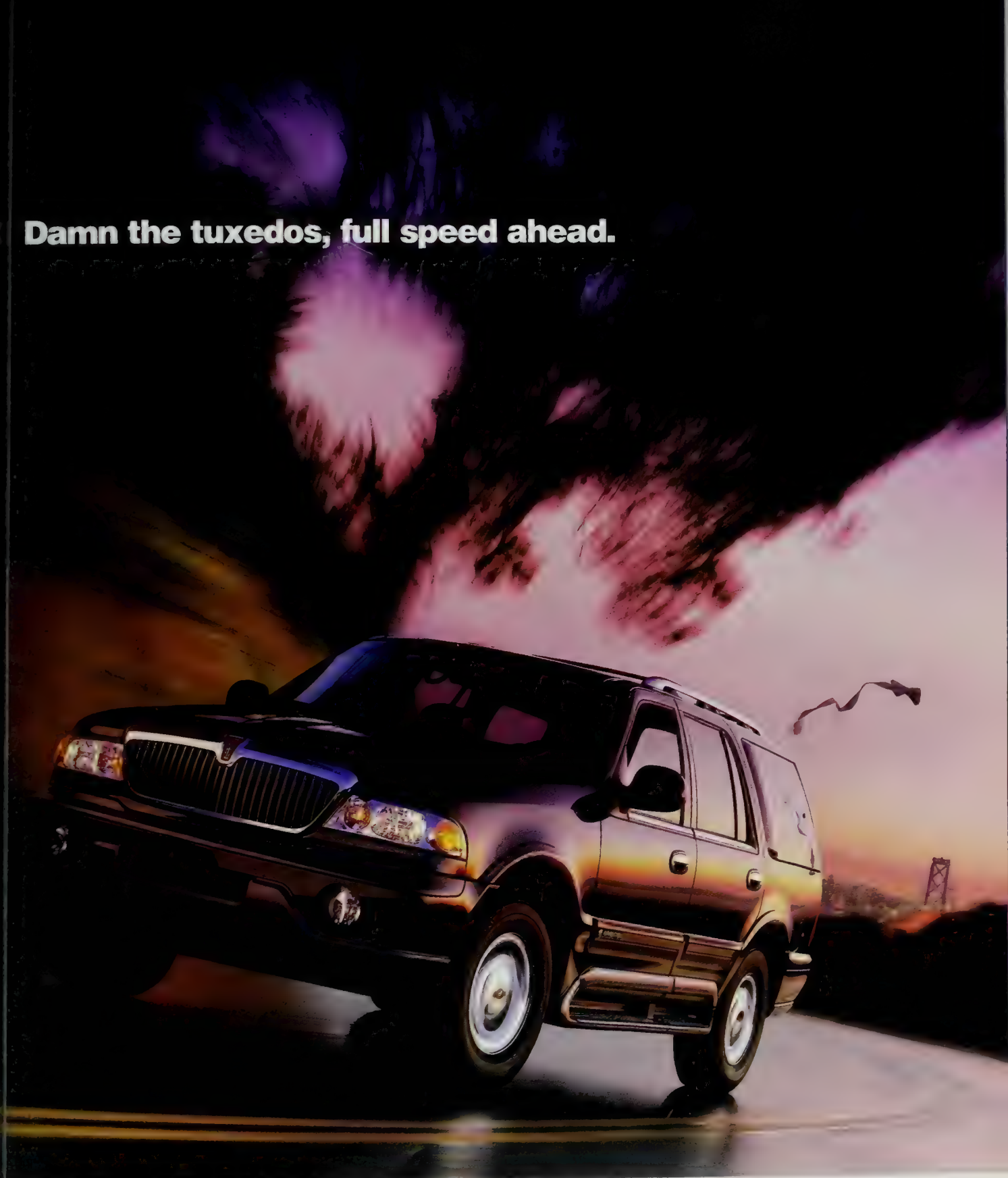
FAR LEFT: The brick East Family Brethren's Shop dates to 1845. LEFT: Woodworking demonstrations include making traditional oval boxes and coat hangers.

Text by Jennifer Kramer
Photography by
James Archambeault

ONE OF THE MAJOR tenets of Shaker belief is that its members live, literally, in heaven on earth. For those who belonged to this religious sect, which appeared at the end of the eighteenth century, flourished in the nineteenth and barely survived into the twentieth, that meant creating a world that was orderly, clean and free from distraction. Most famously, this included a strict adherence to celibacy, a condition that presented not a few problems for the propagation of the group. But their beliefs were not limited to that. They truly pursued conscious living, speaking very little as they went about their tasks so they could stay more attuned to God. Every building they erected, every object they made, down to its shape, color and function, was designed to be, well, heavenly. As the Roman Catholic monk and scholar Thomas Merton put it, "The peculiar grace of a Shaker chair is due to the fact that it was built by someone capable of believing that an angel might come down and sit on it." In Shaker villages, perhaps more than in any other place, God was in the details, and the details had to be perfect.

In Shaker Village of Pleasant Hill, an exquisitely re-

continued on page 82



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THE SHAKER EXPERIENCE PRESERVED IN KENTUCKY



RIGHT: The 1839 Trustees' Office was where Shakers conducted business with the outside world, whether entertaining guests or dispensing charity to the poor.

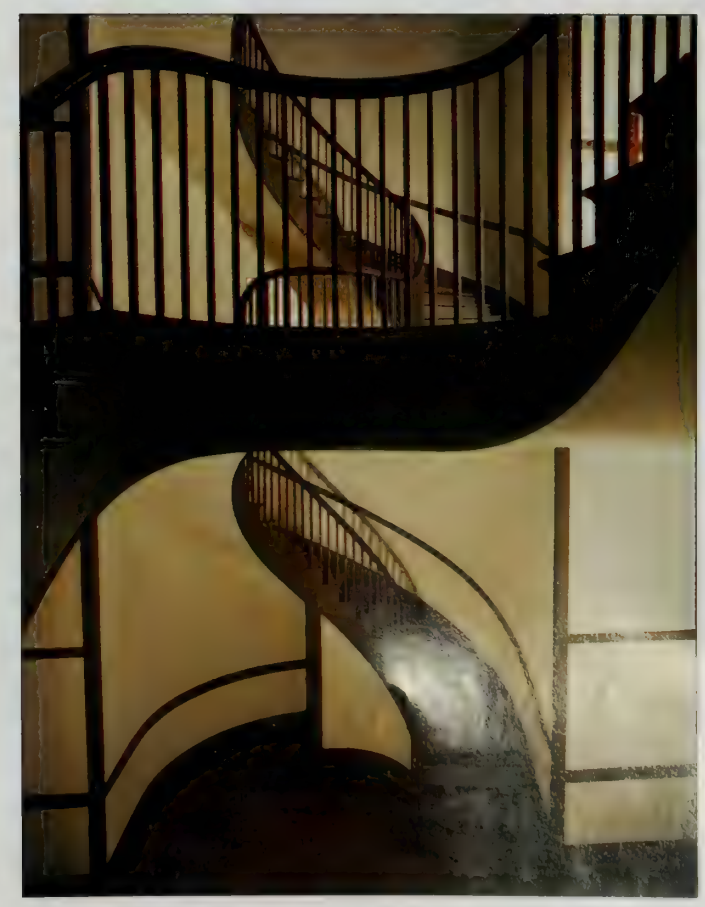
continued from page 80

stored community in the beautiful bluegrass country of Kentucky, visitors have the opportunity not only to see an earthly paradise but to stay in it. For in 1963, when the Centre Family Dwelling was turned into a living history museum operated by a nonprofit educational corporation, its enlightened executive director, James Cogar (the first curator of Colonial Williamsburg), decided to depart from conventional thinking while planning the village's future. As a result, in 1968 guest rooms were created in fifteen of the thirty-three original buildings. By withdrawing there for a day or two, a person can begin to see a true portrait of these idealistic and industrious people, as well as the lifestyle that reflected in every way, shape and form their eternal devotion.

The miracle of Pleasant Hill is that although the community, which began in 1805, was disbanded in 1910, nearly every important building remains. But it was a nip-and-tuck race with time. When Cogar signed on, two buildings were being used as gas stations, the Meeting House was a Baptist church, the Centre Family Dwelling was

continued on page 86

The miracle is that although the community disbanded in 1910, nearly every important building remains.





[illegible]: Dual cantilevered staircases spiral up three stories. [illegible] Rocking chairs [illegible] architectural [illegible] bedroom. [illegible] arrange to stay overnight.

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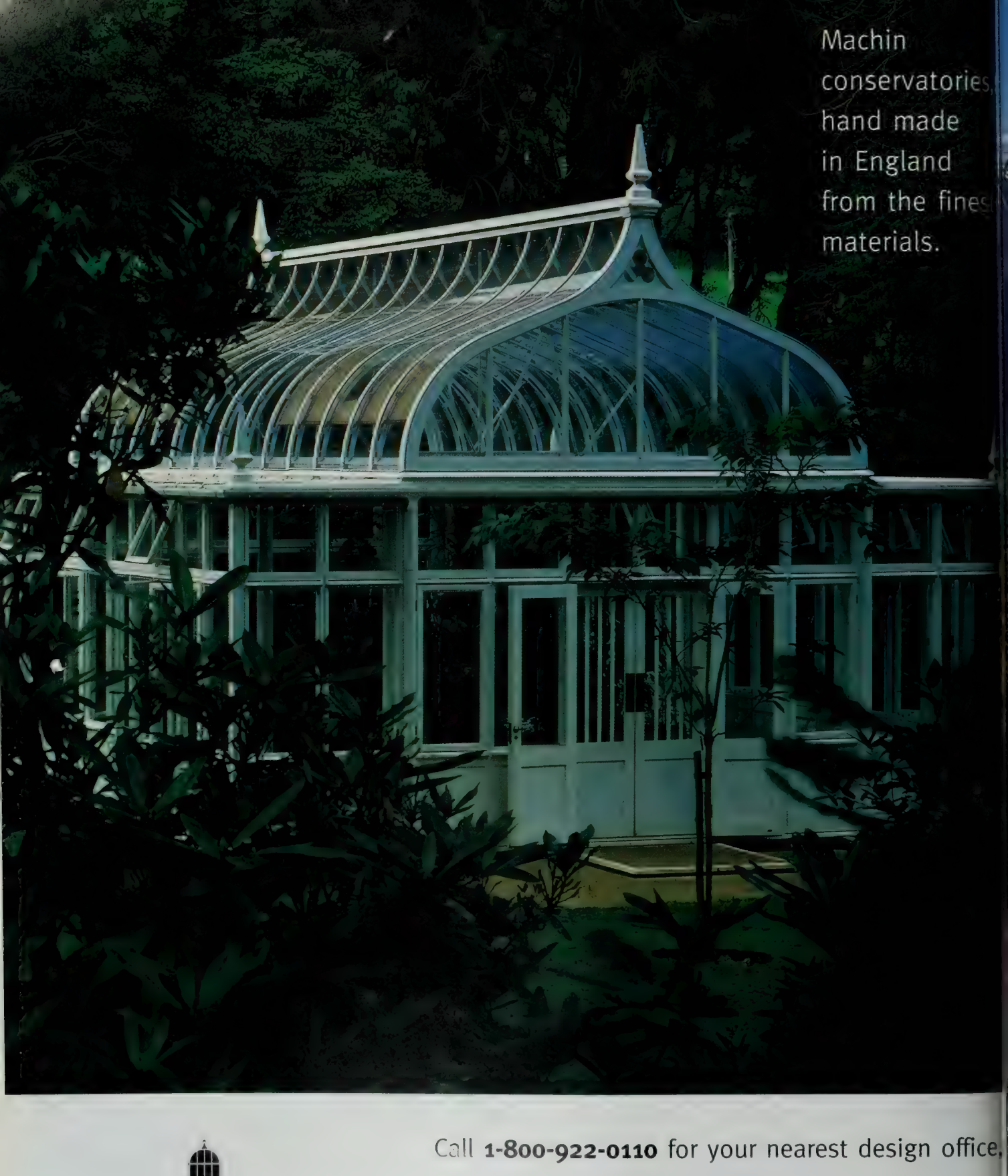
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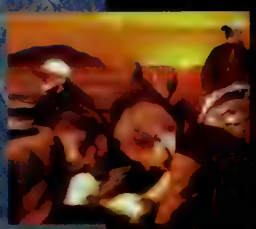


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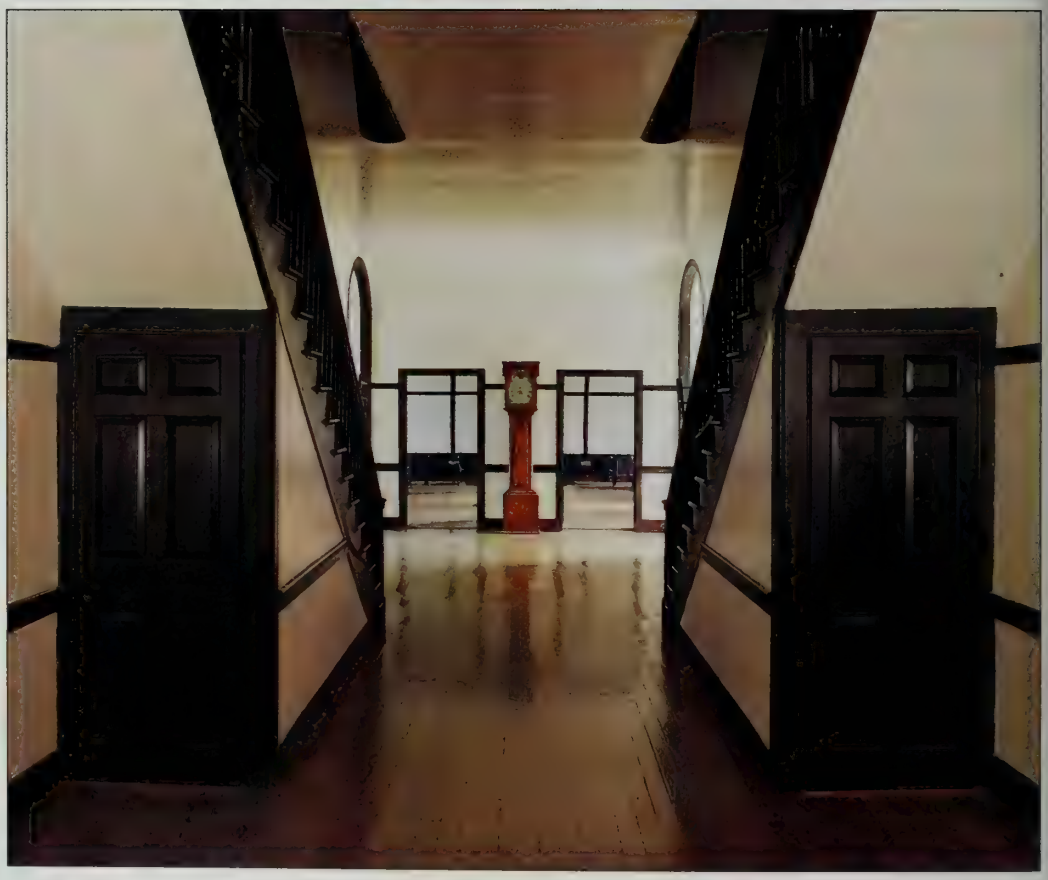
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THE SHAKER EXPERIENCE PRESERVED IN KENTUCKY





ABOVE: The 40-room Centre Family Dwelling, which was constructed of hand-cut, hand-laid local limestone, is now a museum housing original furniture and artifacts.



continued from page 82

a Goodwill Industries warehouse, and U.S. 68 ran right through the heart of the village. However, as a result of benign neglect and some sensitivity on the part of various owners, the architectural integrity of the buildings was maintained, though they were in desperate need of structural salvation.

In keeping with Shaker agrarian heritage, Cogar brought twenty-three hundred original acres back into the community. He organized the outer lands as a modern, productive farm, which he believed would protect the community and its environs more than any preservation designation. Under the farsighted stewardship of James C. Thomas, who had worked with Cogar since 1964, the village today is a poignant testament to Shaker history and a sanctuary of incomparable beauty.

Looking for details at Pleasant Hill that reflect the Shakers' chaste lives is like putting together pieces of a puzzle. Buildings are especially austere, with clean lines and purposeful design. There are no porches, despite the warm climate, as they would encourage idleness. The limestone paths that lace the village are narrow to discourage walking side by side. The dwelling buildings and the Meeting House have dual entrances so that members of each sex could enter separately and not mingle.

Inside, floor plans are bilaterally symmetrical. There

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TOP: Ministers ate their meals in a simply furnished private dining room. ABOVE: A symmetrical, bilateral layout with two staircases kept the sexes from crossing paths.





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THE SHAKER EXPERIENCE PRESERVED IN KENTUCKY



RIGHT: The 1847 West Lot Wash House provided laundry facilities; water was brought in by an aqueduct system. BELOW: A second-floor guest room.

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are two staircases, so that the sexes could avoid unnecessary interaction. In the dining rooms, trestle tables are placed like mirror images, as are chairs in meeting rooms, where residents congregated each evening. In the bedrooms, which often slept four, the beds are in rows, and there's no hint of privacy. There are separate closets, separate baths and separate workshops, where each sex pursued appropriate trades.

The Meeting House, where Shakers gathered to worship, has two entrances, wide enough for members of each sex to enter in pairs. Backless benches are lined up with military precision on each side of the large hall, and in the center is an open space that served as a sort of neutral zone. There they sang their simple songs a capella—they eschewed musical instruments—and danced without touching. Services eventually grew to a frenzied fervor, with believers stomping and whirling and shaking sin from their bodies, supposedly reaching a state of ecstatic union with God that some suggest replaced their temporal needs.



BELOW: Built in 1809, the Farm Deacons' Shop was the first permanent structure in the village. It was home to the ministry and the Centre Family.

BELOW RIGHT: The 1821 West Family Dwelling has the usual separate entrances for men and women. The house was created for the aged, who were given less physically demanding tasks.





For visitors today, staying in a Pleasant Hill guest room, or, in their parlance, a retiring room, is an aesthetic rather than an ascetic experience. The rooms are furnished with Shaker elements: rag rugs, rocking chairs, peg rails for hanging clothes and chairs,

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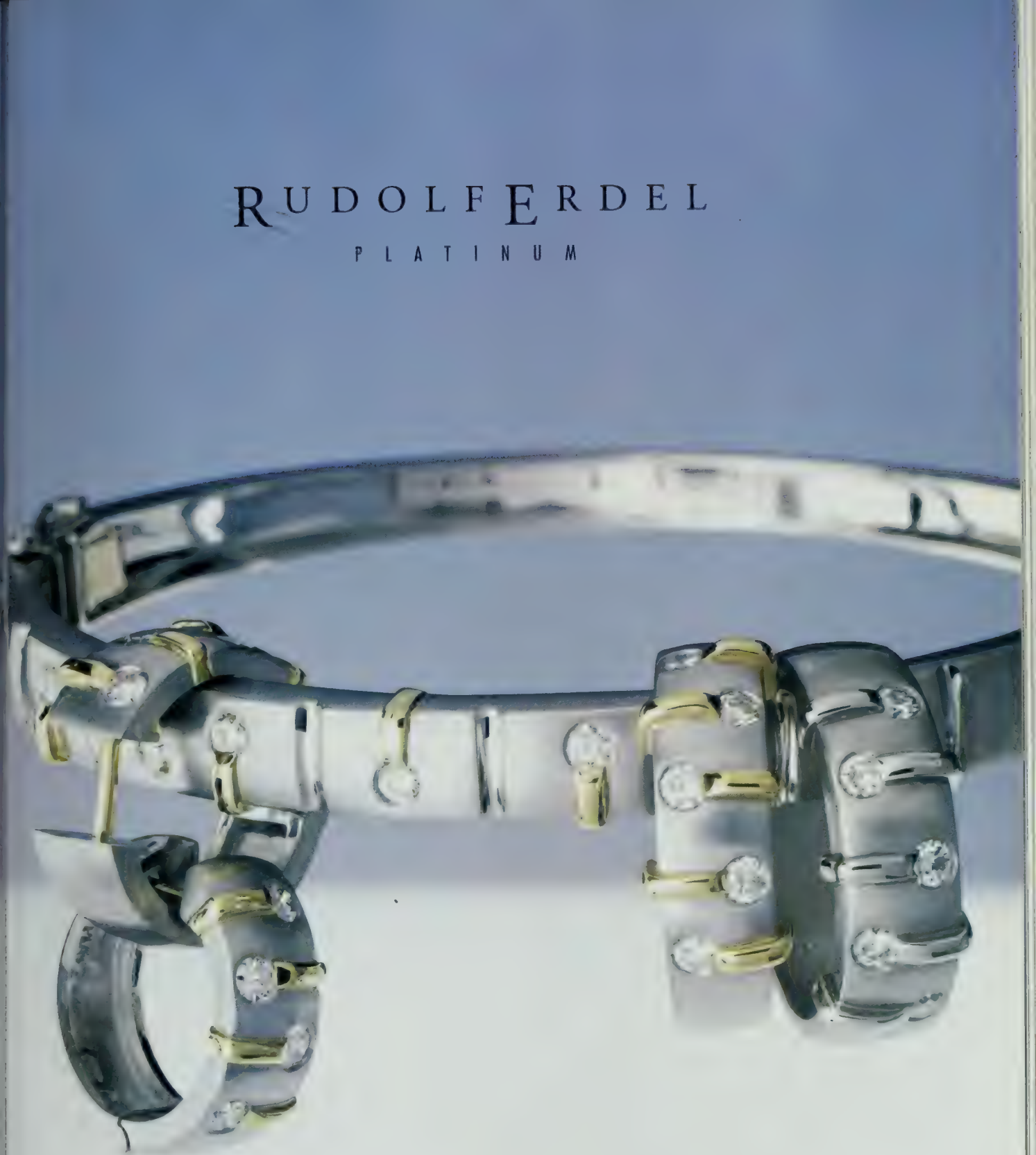
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THE SHAKER EXPERIENCE PRESERVED IN KENTUCKY

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ised beds that are easy to sweep under, and-loomed coverlets and draperies and uilt-in cabinets. But rooms also have wentieth-century comforts: white-tiled aths, televisions, telephones and, in the ore remote dwellings, kitchenettes. ome of the smaller buildings, such as the anyard, Cooper's Shop and Old Minstry's Workshop, have several bedrooms nd are ideal for families or couples.

Most visitors take in the village core, ouring the workshops, the dwellings nd the excellent Shaker Life exhibit. A ood many cruise along the Kentucky iver on the *Dixie Belle*, the village's sternwheeler, to learn about Shaker trade and iver ecology. But there's another realm to xplore: Guests can walk the 1837 turnike, now a quiet country lane that leads o the cemetery, the ruins of a gristmill nd an ancient springhouse where here's still a cup for thirsty passersby. Or they can study the twenty-five miles f rock fences, constructed in a seemingly extralaborious style peculiar to the bluegrass country. "Rebuilding the walls is like painting the Brooklyn Bridge," says James Thomas. "You get to the end and have to start all over again."

Meals are served in the Trustees' Office, where Shakers historically entertained visitors from the outside world. Burnished cherry tables and the glow of candles set in hand-blown hurricane lamps warm the spareness of the rooms. The traditional southern fare includes corn-bread sticks, ham biscuits, molded salads, pan-fried catfish, chicken croquettes and other specialties, finished off by fruit cobblers, lemon pie or tarts.

Though laws prescribed almost every aspect of life in Pleasant Hill, in part because of its distance from the central ministry in New Lebanon, New York, the village has fascinating architectural anomalies not known in the rest of Shakerdom. Micajah Burnett was the village planner and architect.

His virtuosity can be seen in more than ten buildings. The Centre Family Dwelling, which he designed to house one hundred brethren, has bold Tuscan pillars and pilasters in the dining room. Its graceful arched doorways and light-gathering dormers with toned-down Gothic tracery are clearly not Shaker style, which was more typically simplified Georgian. Most wondrous are the two cantilevered staircases that ascend three stories in the Trustees' Office. Burnett's Meeting House, which held three hundred worshipers, is nothing short of an architectural feat. The main hall measures forty-four feet by sixty feet but has no intrusive supports to inhibit the congregation's dancing. To create this free span, he devised a remarkable system of trusses in the attic from which a ceiling is suspended two stories below.

Community planning was complex. The Centre Family Dwelling was for the most spiritually advanced, or those who had lived in the community from a very early age, while the East Family was composed of members who did demanding physical work on the farm and the West Family consisted of older members. On the periphery were the North and West lots, where novitiates tested Shaker life. Color often indicated a building's use. For example, stables and sheds were painted red or brown to represent the earth and work; yellow frame buildings housed workshops, offices and baths. Most structures were made from local materials. The East and West Family dwellings display fine brick construction, and the grandest of all was the Centre Family Dwelling, built of blocks of pale Kentucky limestone cut from the nearby palisades.

> Staying in a Pleasant Hill guest room is an aesthetic experience.

Decades passed at the village with ups and downs in leadership and internal religious conflicts, but the Civil War forever changed life there. As pacifists, the Shakers refused to fight, and as abolitionists, they freed slaves brought to them. Pleasant Hill was unavoidably in the war's path. Not only was this area the border between North and South, but the old Toll Road between Lexington and Harrodsburg ran right through the village. The battle at Perryville, Kentucky's bloodiest, was only seventeen miles away. Pleasant Hill fed re-treating Confederate soldiers and a few days later extended the same hospitality to Union troops, taking care of ten thousand men in all.

During the latter part of the nineteenth century Pleasant Hill weakened for a variety of reasons, among them industrialization, a dearth of leadership, a demographic shift in the community to predominantly women, an inability to attract converts, poor investments and the loss of southern markets. Finally, in 1910, the community was dissolved. But, like a phoenix, the village was to rise again.

Pleasant Hill offers an array of daily and weekend programs such as workshops in aromatic herbs, box making, spinning and more. In 1995 it added the Historic Farm program to demonstrate another side of Shaker life.

Shakers were superb agrarians. They imported livestock from Europe that they selectively bred and sold. They were widely known for excellent seeds and preserves, which they sold to the outside world. Ralph Ward, the living-history farm specialist, has meticulous records to work with. Rare breeds of dual-purpose animals, Bakewell sheep, Durham milking shorthorns and old-style Percherons populate the paddocks again. Ward educates visitors about the loss of genetic diversity today in livestock and in plant material. Gardens are planted with heirloom varieties of herbs and vegetables. Nature programs run throughout the seasons, from wildflower workshops to meteor-shower viewing.

As the twentieth century careens to a close, the demands of day-to-day life, despite our battery of modern conveniences, often seem overwhelming. In contrast, the Shakers labored long and hard to meet the demands of daily life but believed that their members created an earthly utopia. After a visit to Shaker Village of Pleasant Hill, it's hard not to feel that they did exactly that. □

The village is open daily except for December 24 and 25. Its hours are 9:30 A.M. to 5:30 P.M. April through October; winter hours vary. Shaker Village of Pleasant Hill, 3501 Lexington Road, Harrodsburg, KY 40330. For general information or overnight reservations, telephone 800/734-5611.

THE JAGUAR S-TYPE
A NEW BREED OF CAT



PHOTOGRAPHY COURTESY JAGUAR NORTH AMERICA, INC.

Elements of the new Jaguar S-Type's front end—such as its elliptical grille and four-headlight "face"—are taken directly from the carmaker's classic design vocabulary.

By Paul Goldberger

THE JAGUAR S-TYPES, all eleven of them, are lined up in the parking lot of the Hotel Bel-Air in Los Angeles, and the effect reminds me of what happens when you see a huge mass of tulips—the way an identical shape, replicated over and over, can have spectacular visual power. My first instinct is to wish that there were fifty cars in the parking lot, not eleven. But a field of tulips has the impact it does in part because a single tulip is quite beautiful in itself; the law of exponential impact requires a pretty good object to start with. It's fair to say that this condition is met by the new Jaguar. You will not need eleven of them to grasp the S-Type's visual appeal. They are absolutely wonderful to look at in sets of one.

And it's not necessary to see the Jaguar S-Type in the rarefied precincts of the Bel-Air to appreciate its quality. This car—Jaguar's first medium-size luxury sedan—will hold its own perfectly well on any freeway and in any driveway. The question is how well it can stack up against the Mercedes-Benz E-Class, the BMW 5 Series, the Audi A6 and the Lexus GS series, the cars it was created to compete with in the marketplace. And there the answer is far less certain.

It is impossible not to like this car—let's get that out of the way right now. The S-Type has the most beautiful front end of any car on the road save for the Mercedes E-Class; its lines, at least from the front, have the same kind of effortless grace that marks the XK8, Jaguar's exquisite sports car. But the S-Type is intentionally a bit less sleek, less an embodiment of speed, brought to earth by a hint of the dignity of the XJ8 sedan. The front end of the S-Type has a flowing quality to it, with magnificent contours to the hood, culminating in an elliptical grille and four round headlights.

If this all seems highly derivative of the classic, swooping and slightly drooping front of the Jaguar Mark 2 from the sixties, as well as the original S-Type from the same period, well, yes. No one is pretending otherwise. Michael H. Dale, the president of Jaguar North America, has even referred to the car as "looking to the past to deliver the future." Once, no carmaker, especially one so oriented to design as Jaguar, would have dared do such a thing, let alone admit it, but automotive design has undergone a sea change in the last couple of years. Looking backward, which has been the stock-in-trade of architects, interior designers, clothing designers, graphic artists and product design-

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THE JAGUAR S-TYPE

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ers—not to mention painters and musicians—was something car designers simply didn't do. They worked in a world that had little connection to the larger forces of design in our culture, and they were proud of it. Until now, that is, when they seem to be falling all over themselves trying to make cars look like everyone's favorites from the fifties and sixties.

Retro is still a new enough force in automotive design so that, to me, looking backward doesn't necessarily have the tiresome quality it has come to have in architecture. It seems, paradoxically, to inject emotion, enthusiasm, energy and freshness into car design, precisely the opposite of what it has been doing lately in buildings.

That's certainly been the case at Jaguar. A new Jaguar that looks almost, but not quite, like an old Jaguar—and without an old Jaguar's famously unreliable innards—seems like the best of all worlds. I'd much rather have a car that looks like the S-Type than one of those ungainly Jaguar XJSs of the mid-eighties, a car that seemed designed by a committee. This Jaguar looks backward, but with intelligence and, more important still, with passion.

That this design demonstrates passion is particularly striking considering that it is the first Jaguar series conceived and created entirely after the takeover of Jaguar by the Ford Motor Company in 1989. Ford, which had been expected to obliterate Jaguar's eccentric qualities, instead, like a benevolent and wise parent, supported them. Rather than ruin Jaguar's culture, Ford paid to keep it going with a combination of cash, technical expertise and administrative savvy. One of the results of Ford's ownership of Jaguar was the decision to develop a model that would share a chassis with Lincoln, a brand that, like Jaguar, needed a smaller, sportier sedan to expand its line. The Jaguar S-Type is a cousin, then, to the new Lincoln LS sedan, and it bears an unmistakable family resemblance.

But it is not the same car. The Jaguars are being manufactured only in England and the Lincolns only in the United States. The splendid front end is to be found only on the Jaguar and not on the Lincoln. While the cars do not look as distinct from the side as they do from the front, and they look more than a little similar from the rear, the overall body lines are not identical. And the interiors are entirely different.

But if the S-Type is a genuine Jaguar, it is Jaguar Lite. The car does not quite have either the extraordinary finesse of the XK8 or the remarkably smooth hauteur of the XJ8. It is very definitely a junior version of the XJ8, and at prices ranging from $42,500 for the 3.0-liter V-6 version to $48,000 for a car equipped with a 4.0-liter V-8, the S-Type is a good $15,000 to $20,000 cheaper than its bigger sibling. Given that, it's an extremely fair value: somewhat less money, somewhat less car. But what you get is terrifically appealing. It's just smaller, lighter and not as self-possessed.

That makes the S-Type different from, say, BMW's mid-size car, the 5 Series, or the Mercedes-Benz E-Class, both of which, if not as large or luxurious as their bigger siblings, seem to have a degree of self-assurance to them. Will anyone who can afford an XJ8 buy an S-Type, the

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ABOVE: Older S-Types, such as the 3.8 from 1964, are honored in the new design. "The S-Type carries the Jaguar genetic code," says Geoff Lawson, Jaguar's director of styling.

LEFT: Two powertrains—the 3.0-liter V-6 and the 4.0-liter V-8—are available. Optional features include voice-activated controls and an in-dash GPS navigation system.



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THE JAGUAR S-TYPE

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way some people who can afford any BMW still opt for the 540i? I am not entirely sure. The S-Type is marvelous to drive, but it does not have either the nimbleness of the BMW or the solidity of the Mercedes. Thanks to the front end, it exudes a sense of Jaguarness, but when I was driving the car, I never escaped the feeling that I was in a slightly less than full-fledged Jaguar. The car is remarkably comfortable (at least in the front; the rear is cramped), but the comfort seemed to derive at least as much from the superb seats as from the underlying suspension.

I drove an S-Type on a 185-mile route arranged by Jaguar as part of the car's American debut; it began at the Hotel Bel-Air, then headed up into the Angeles National Forest, through patches of fog, rain and snow, a more diverse range of driving situations than most Angelenos see in a year. The car handled excellently in all of them. The interior is refined—Jaguar-like, especially in the ample use of wood, but simpler and more curvaceous than the XJ8.

For normal freeway driving, the V-6 engine is fine, but the V-8 makes a notable difference when acceleration is an issue. The stronger engine is the most important extra option, but buyers can also add a global navigation system, though the system on the S-Type has a screen that is more easily seen by the passenger than the driver. There is another special option, and it is supposed to be the sexiest one of all: a voice-activated system that can control many of the car's functions, including the radio, the climate control and the telephone. You can't tell the car to turn left, but you can order it to find a particular FM station, play a CD, set the temperature or call your office. You begin by pushing a button in the steering wheel to alert the car to a command, then you speak. A voice (with an American accent here and a British accent in England) repeats the command, or you receive a prompt indicating that it did not understand.

It's an imperfect system, in part because it works best when it has been programmed to respond to the owner's own voice. The system is hit-or-miss when it is in a kind of generic mode. I shudder to think what will happen when an S-Type is shared by a man with a British accent and a woman with a southern drawl. And they had better not lend their car to a friend with a French accent. Unlike many techie gimmicks in cars, however, this one allows the option of doing things the old-fashioned way. All the regular buttons and dials are there, and you can look down and push and pull as you always did.

Will such gimmicks sell cars? Maybe a few. In the case of Jaguar, however, it isn't high-tech toys but looks and feel, which are less measurable and more subjective, that have always mattered the most. With the S-Type, they still do. This new car may be Jaguar Lite—but it is very much Jaguar Real, too. □



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SAG HARBOR SAGA FOR ROBERT K. LEWIS

BLENDING PERSONAL STYLE AND LOCAL HISTORY ON LONG ISLAND

Text by Jeffrey Simpson
Photography by
Billy Cunningham





"The goal was ... ate rooms in ke... with the spirit of ... house," says Robe... Lewis (above), who r... stored an 1868 house... in Sag Harbor, New York, with his wife, Joy. ABOVE RIGHT: Pilasters frame the front door.

I GREW UP IN WASHINGTON, D.C.," says New York–based designer Robert K. Lewis, "and when I was in school, people were starting to restore houses on Capitol Hill and in Georgetown and Alexandria. I became fascinated with eighteenth-century architecture and design. Even as a boy I had a frieze around my bedroom that showed an early Georgetown streetscape."

Lewis eventually attended Cornell University's archi...ecture school and then went on to study interior architec...t the Rhode Island ...l of Design. "The same ...s that I'd seen in Washington was going on in Providence," he says, "and my roommates and I completely redid the house we lived in."

"Restoration became a ... tern in my life," Lewis ... of those years. "Now it's my greatest interest. I like to get into the structure of the house itself, and then the furnishings follow."

He did, however, experience a detour as a minimalist. While at Cornell he had apprenticed with modernist architect Marcel Breuer, and his New York apartment at the time gleamed with chocolate-lacquered walls and silver-and-white furniture. After he married, he and his wife, Joy, purchased an eighteenth-century Georgian house in Maine to use as a weekend retreat. From then on Lewis only looked back, so to speak.

"I like to have furnishings reflect a sense of place," he points out, "and so for the Maine house we used primitive eighteenth-century local or American furniture because Maine was the frontier in those days." Similarly, while decorating a log cabin for himself in Wyoming (see *Architectural Digest*, June

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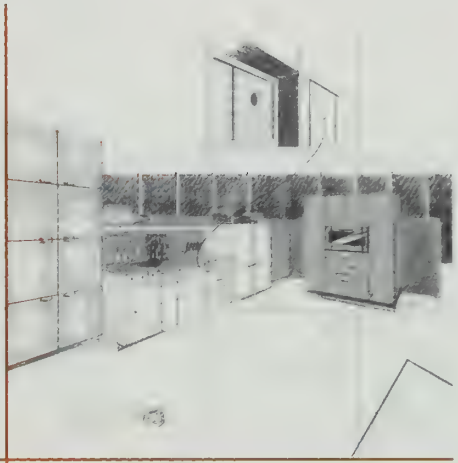
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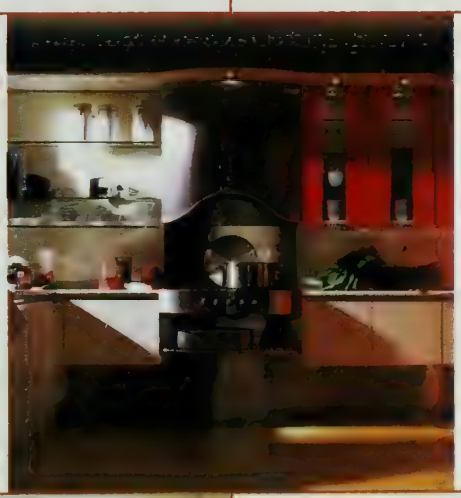




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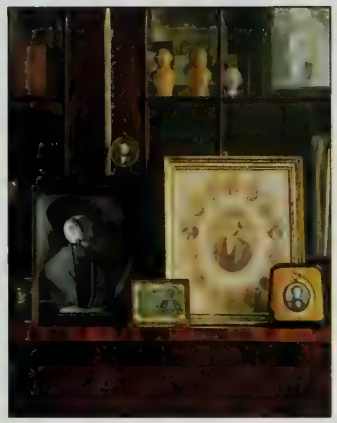
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SAG HARBOR SAGA FOR ROBERT K. LEWIS



"We love surrounding ourselves with historical references," says Lewis. ABOVE: The daguerreotype is of Joy Lewis's great-great-grandparents.



Sag Harbor has a coherent fabric derived from its boom years as a home port for whaling ships.

continued from page 104

1993), he used Molesworth furniture, made between the 1930s and 1950s.

After a move to Long Island, the couple discovered Sag Harbor. The village has a coherent late-eighteenth- and early-nineteenth-century fabric derived from its boom years as a home port for whaling ships. When Lewis saw the town, he perceived it as a real-life version of his Georgetown frieze.

The Lewises' first Sag Harbor property, bought in 1976 (see *Architectural Digest*, June 1989), was a small eighteenth-century structure that Lewis restored and filled with simple local furniture. When the family outgrew it, they bought their present retreat, a large Greek Revival–style house built by a merchant in 1868. Remodeling work in the 1880s included a roof cornice with elaborate brackets and interior details such as Victorian marble fireplaces. In 1910 a large porch was added to the front and

Lewis decided to take the house back to its Greek Revival roots. "I like a house's architecture to reflect the time in which the house was built. As far as Victorian detailing goes, I prefer Neoclassical." Consequently, Lewis reinstalled the Neoclassical wood fire surrounds he found in the attic and basement.

continued on page 112

ABOVE: A collection of 19th-century wax seals rests on a circa 1820 mahogany worktable in the living room. The portraits, circa 1840, are by Sag Harbor artist Orlando Hand Bears. Osborne & Little armchair fabric.

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SAG HARBOR SAGA FOR ROBERT K. LEWIS

continued from page 110

"I cut the porch back to just the side of the house because it killed the façade," he says, "and I restored the front door surround."

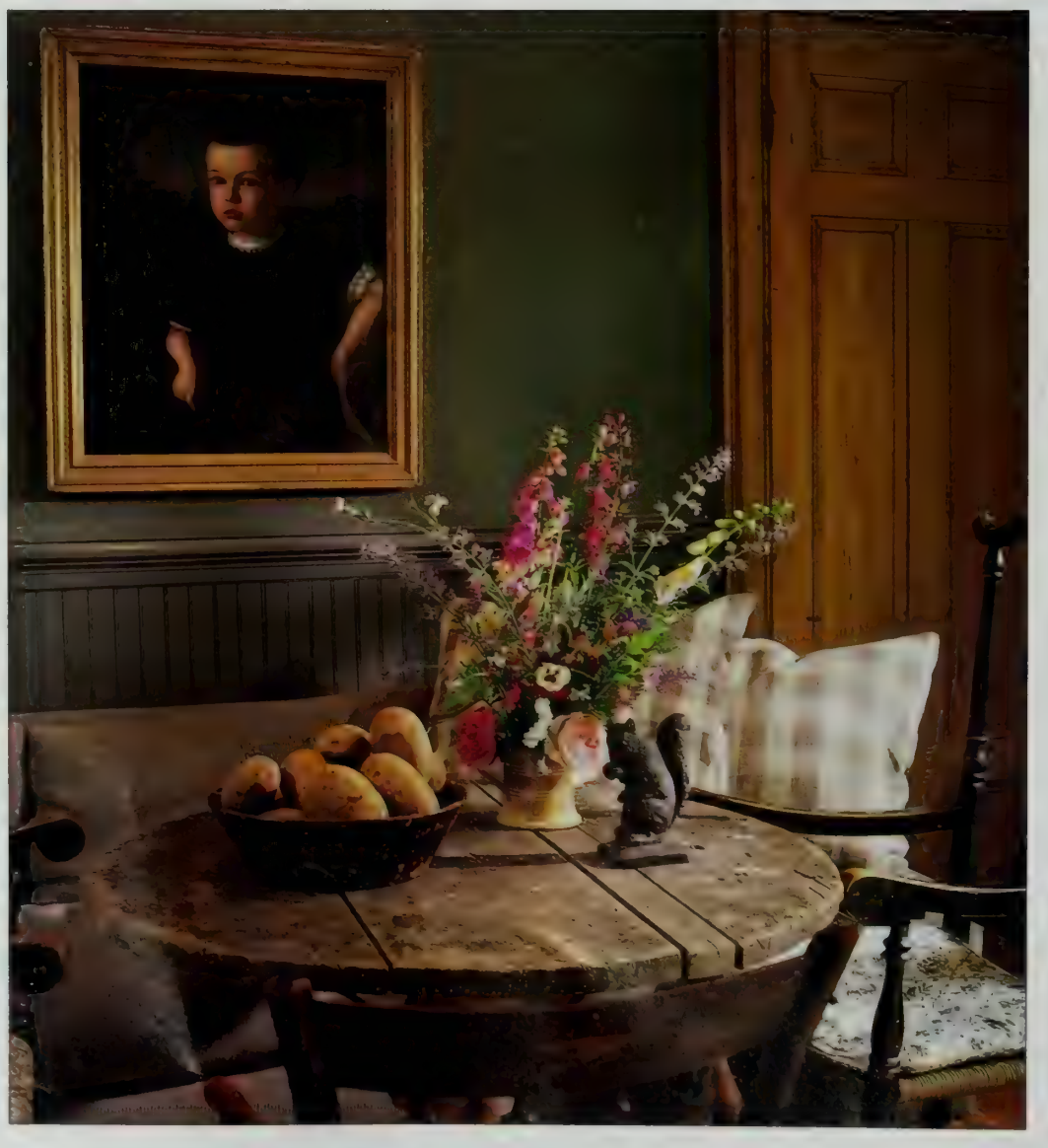
The Lewises felt right at home in their new house for several reasons, one of which was that the center rooms, including the dining room, were originally part of a small house from the early 1800s. "The things from our eighteenth-century house fit into those rooms; then we were able to shift to a higher style for the rest of the house," says Lewis.

He gave the living room an elegant nineteenth-century classical feeling. "I wanted to do a room that was historical but also comfortable," he explains. The room contains French bronze figures of Jean-Jacques Rousseau, Ben Franklin, George Washington and Voltaire as well as Louis XVI chairs and an American Empire mirror. The rush matting on the floor is a subtle reference to the nineteenth-century China trade, which Sag Harbor engaged in along with whaling. The matting that had been wrapped around shipped goods was laid on the floors of local houses.



RIGHT: Hubbard L. Fordham's circa 1830 *View of Sag Harbor with Shellfish* hangs in the dining room, where the table is set with Chinese Export porcelain.

BELOW: The kitchen has a 19th-century pedestal table complemented by chairs made by the Dominy family. Clarence House pillow fabric; Pierre Deux cushion print.



Lewis uses linens, wools and silks in his work to add interest rather than patterns. "I've been known to use toiles," he says, "but they're usually black and white." However, the designer does inject color where the surroundings indicate it. "I did a house for a client that's on the water, and that has a lot of blue in it," he says. "But my signature color is a warm gray, and after that peaches and pinks."

With the center section of his own house being eighteenth-century primitive and the parlor high-style classical, he wanted something "more Gothicky" for the li-

continued on page 116

Lewis took the house back to its Greek Revival roots. "As far as detailing goes, I prefer Neoclassical."

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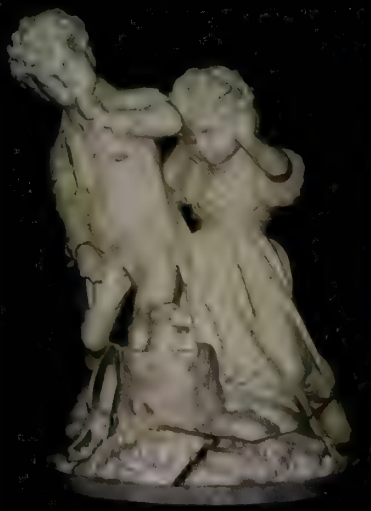
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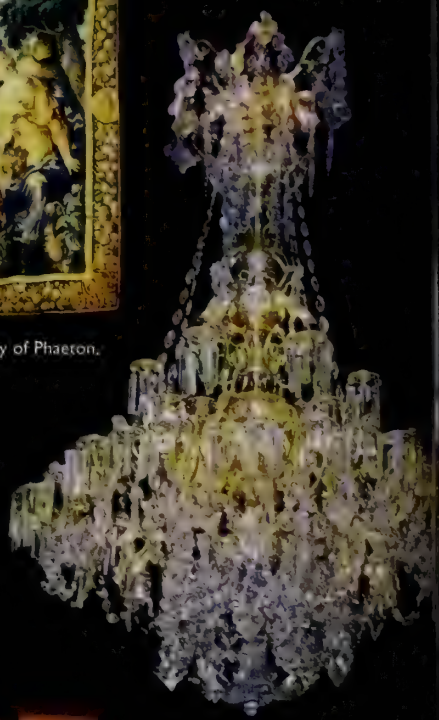
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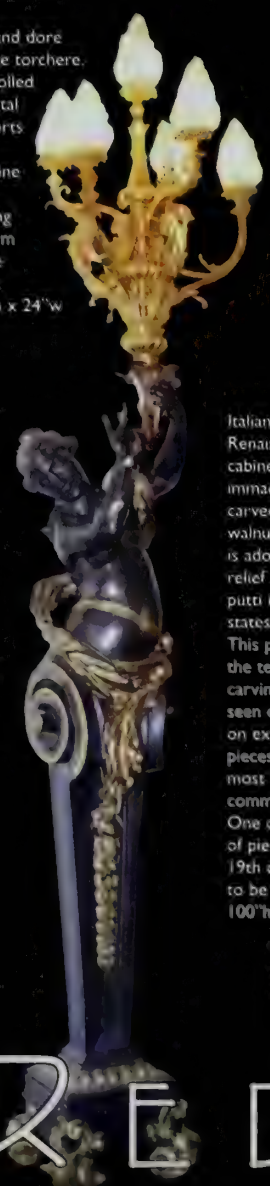


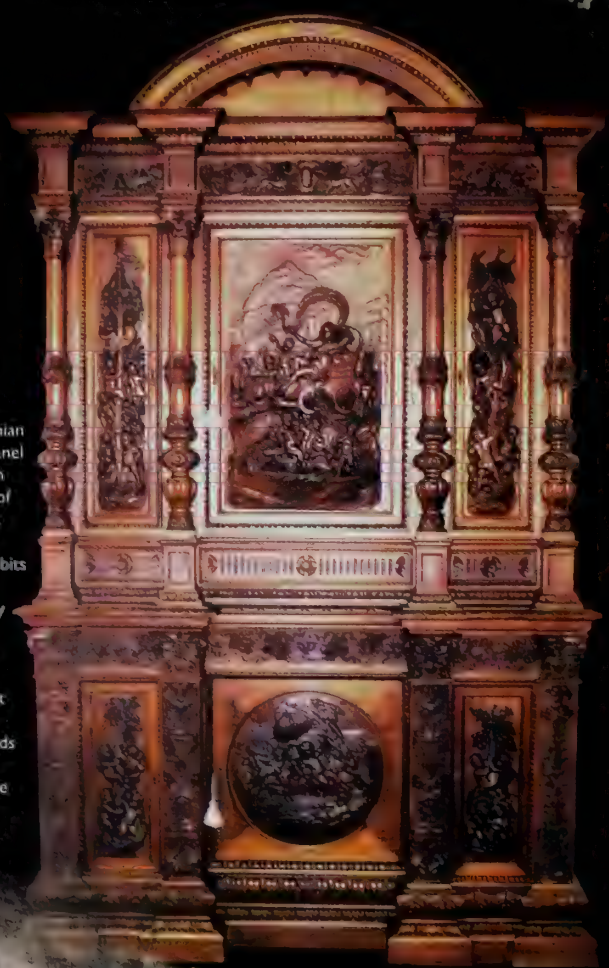
18th c. Brussels fruit and floral border tapestry depicting the story of Phaeton, son of the Greek sun god, Helios. One of several tapestries.
106"h x 178"w



Left: 19th c. Carrara marble group depicting children at play.
44"h x 29"w
Right: 42 light gilt bronze and cut lead crystal chandelier. One of many exquisite chandeliers to be sold.
67" drop x 40" diameter.

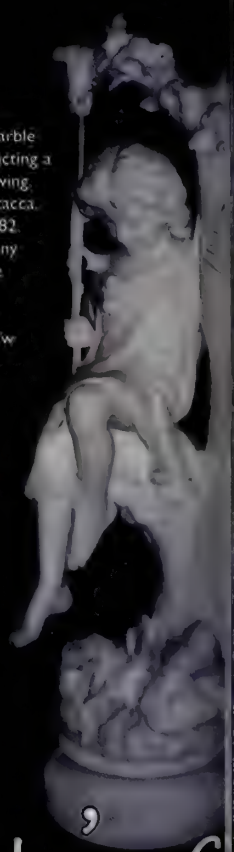
Iron and dore bronze torchere. A scrolled pedestal supports a feminine figure holding a 7 arm foliate torch.
123"h x 24"w





Italian Renaissance cabinet in immaculately carved Carpathian walnut. Each panel is adorned with relief carvings of putti in various states of play. This piece exhibits the technical carving typically seen only on exhibition pieces or the most important commissions. One of hundreds of pieces of 19th c. furniture to be sold.
100"h x 63"w

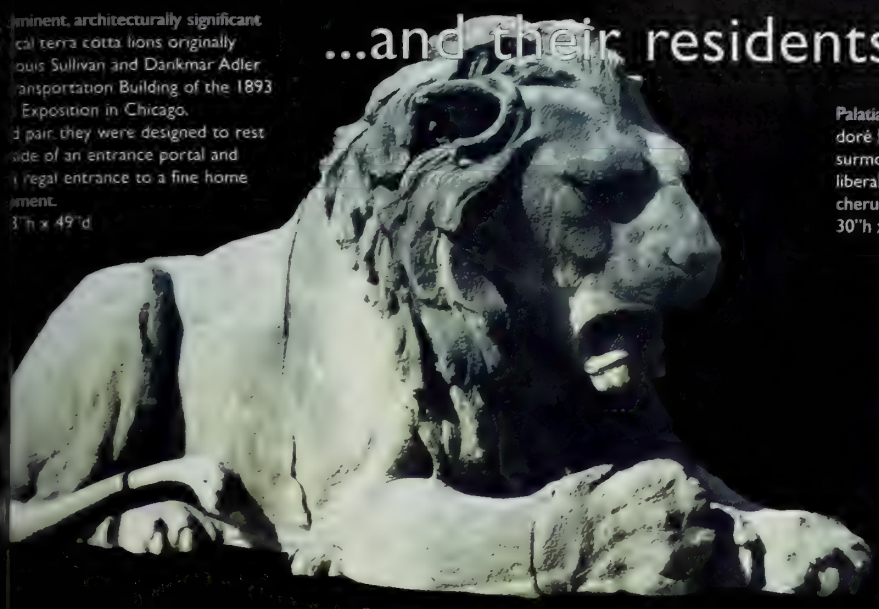
Carrara marble statue depicting a girl on a swing. Signed Beitacca. Roma - 1882. One of many fine marble statues to be sold
47"h x 19"w



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d pair, they were designed to rest
ide of an entrance portal and
regal entrance to a fine home
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3"h x 49"d



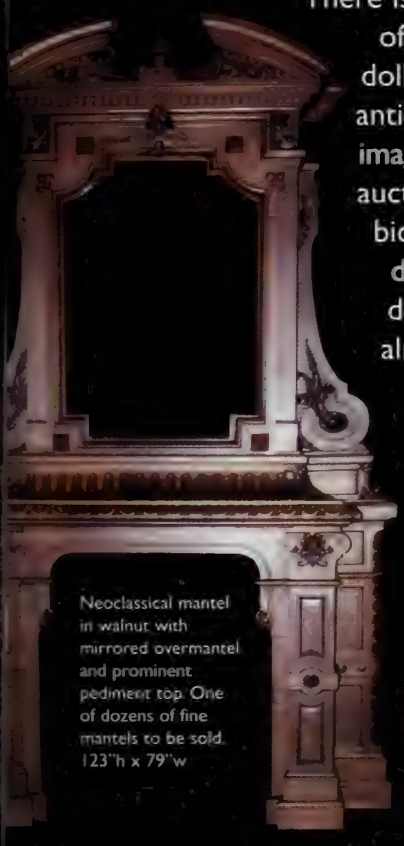
Palatial mantel clock in doré bronze with surmounted liberal arts cherubim.
30"h x 23"w



Finely carved wall fountain in marble with two mythological dolphin supporting a large scallop bowl. C. 1850.
68"h x 45"w



There is an auction in Atlanta over the weekend of June 26 & 27. It will sell 10 million dollars worth of the finest architectural antiques, decorative arts and collectibles imaginable. It is the milestone 50th such auction and has no minimum or reserve bids of any kind. If you are building or decorating a palatial home or are a designer or collector, you probably already know about it. If you do not, you need to find out.



Neoclassical mantel in walnut with mirrored overmantel and prominent pediment top. One of dozens of fine mantels to be sold.
123"h x 79"w



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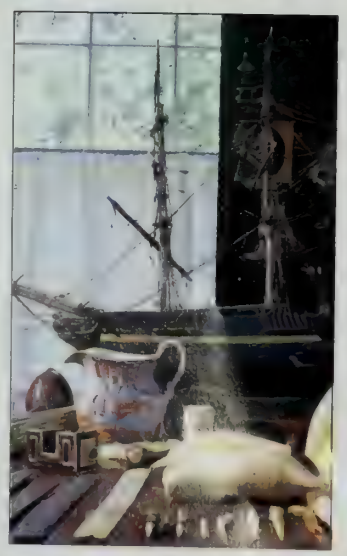
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SAG HARBOR SAGA FOR ROBERT K. LEWIS

continued from page 112

brary. "I'd found some nineteenth-century window shades with Gothic painted scenes on them," he says, "and those set the tone for the room." There they have personal treasures such as portraits of their grandfathers, a collection of scrimshaw, and whaling lances and harpoons.

"People need to bond with the place where they are," says Joy Lewis. Clearly, Robert Lewis has bonded with Sag Harbor by pinning down its past and making it a living part of the present. □



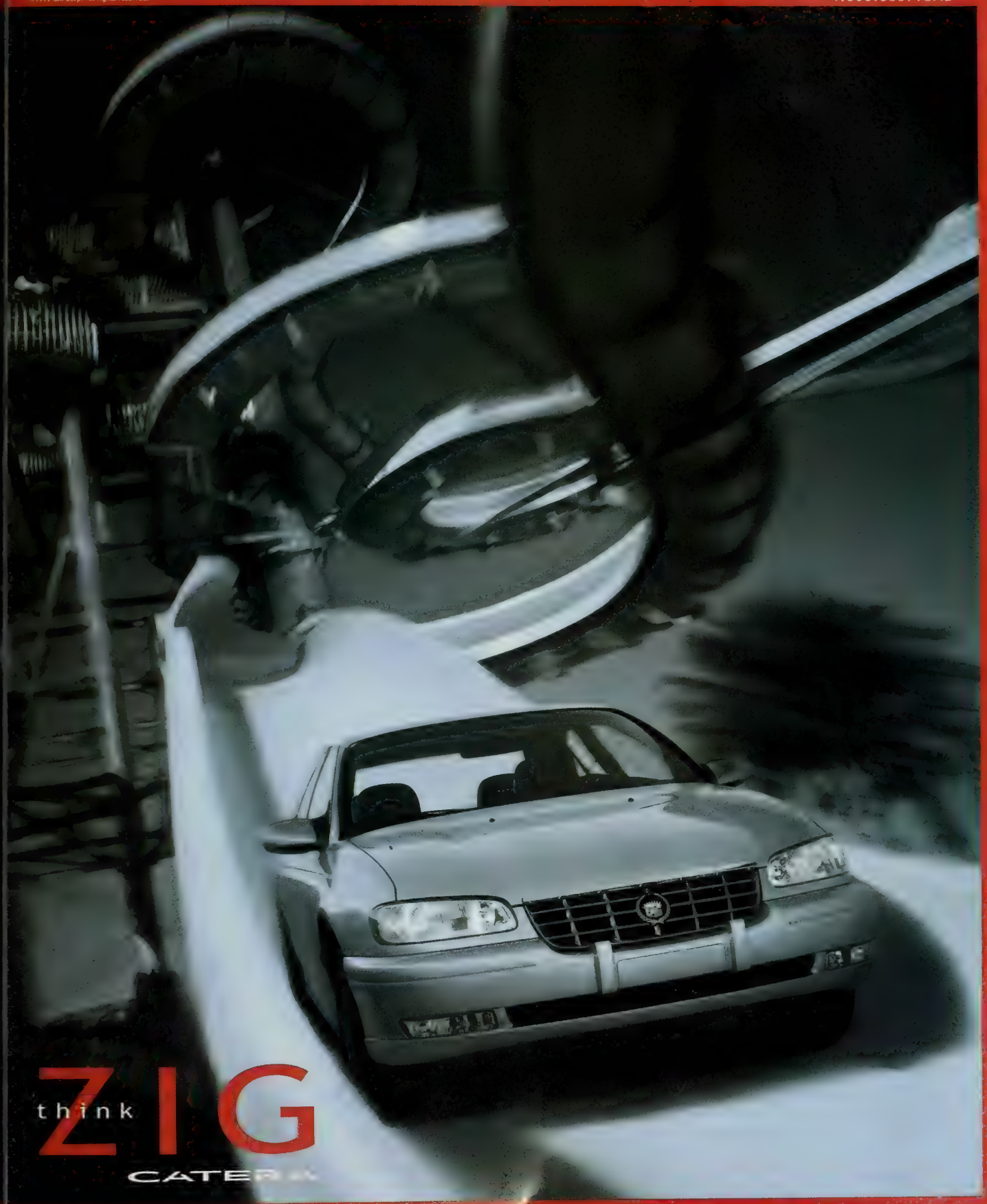
ABOVE: Antique window shades contribute to the library's Gothic theme. Cowtan & Tout beige-and-white pillow print; document pillow print, Christopher Hyland. Stark carpet.

LEFT: A Chinese screen stands behind whale teeth, scrimshaw objects and a model ship in the master bedroom. RIGHT: The wallcovering, from Scalamandré, is based on a 19th-century document.



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A THOMAS MOLESWORTH DISCOVERY

RUSTIC WESTERN TREASURES FILL A FORGOTTEN OMAHA PENTHOUSE

By Elizabeth Clair Flood

TERRY WINCHELL OF Jackson, Wyoming's Fighting Bear Antiques took an aged metal elevator up to the tenth floor of the former Brandeis department store in Omaha, Nebraska. In its heyday, shoppers had bustled from floor to floor, buying everything from household goods to dresses to truffles to cosmetics and gourmet lunches. On this day in October 1996, the building was quiet, as it had been since 1986, when the Brandeis family sold out to their competitors. A few retailers still occupied the first floor; offices took up most of the upper floors. All the family had kept of the famous 1907 building was a 3,000-square-foot penthouse.

Two Omaha Native American–art dealers had told Winchell that he might find Thomas Molesworth furniture in the penthouse. He was skeptical. For years he had been combing the country for Molesworth pieces, and he most often came across the unusual western furniture—handmade in Co-

continued on page 124



COURTESY ALAN BAER

In the early 1940s E. John Brandeis (left) filled his penthouse atop the Brandeis department store in Omaha, Nebraska, with remarkable Thomas Molesworth pieces.

BELOW: A collection of Native American rugs, including a Red Mesa designed with Vallero stars, left, complements the Molesworth furniture in the great room.



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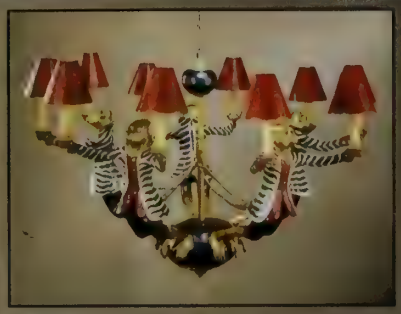
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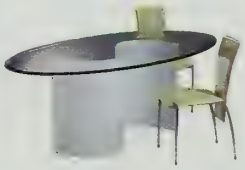

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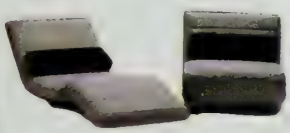

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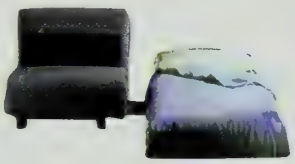

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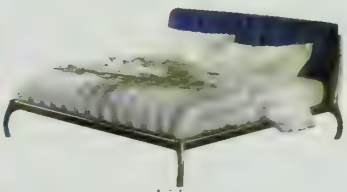

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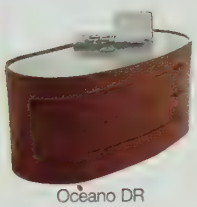

Bottle Lamp


Graffiti rug

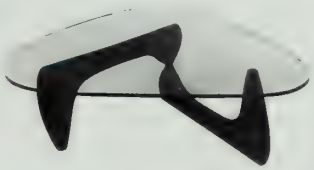

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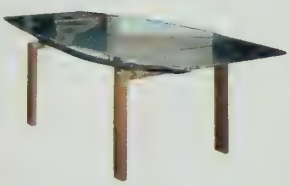

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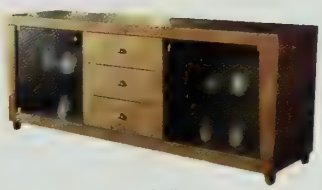

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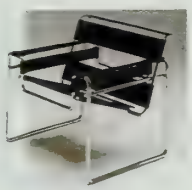

Noguchi


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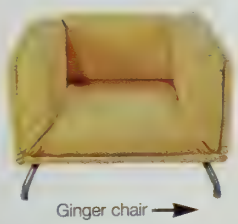

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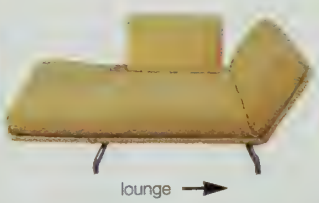

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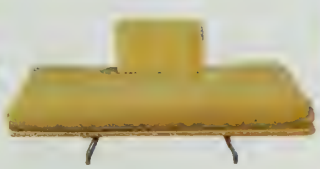

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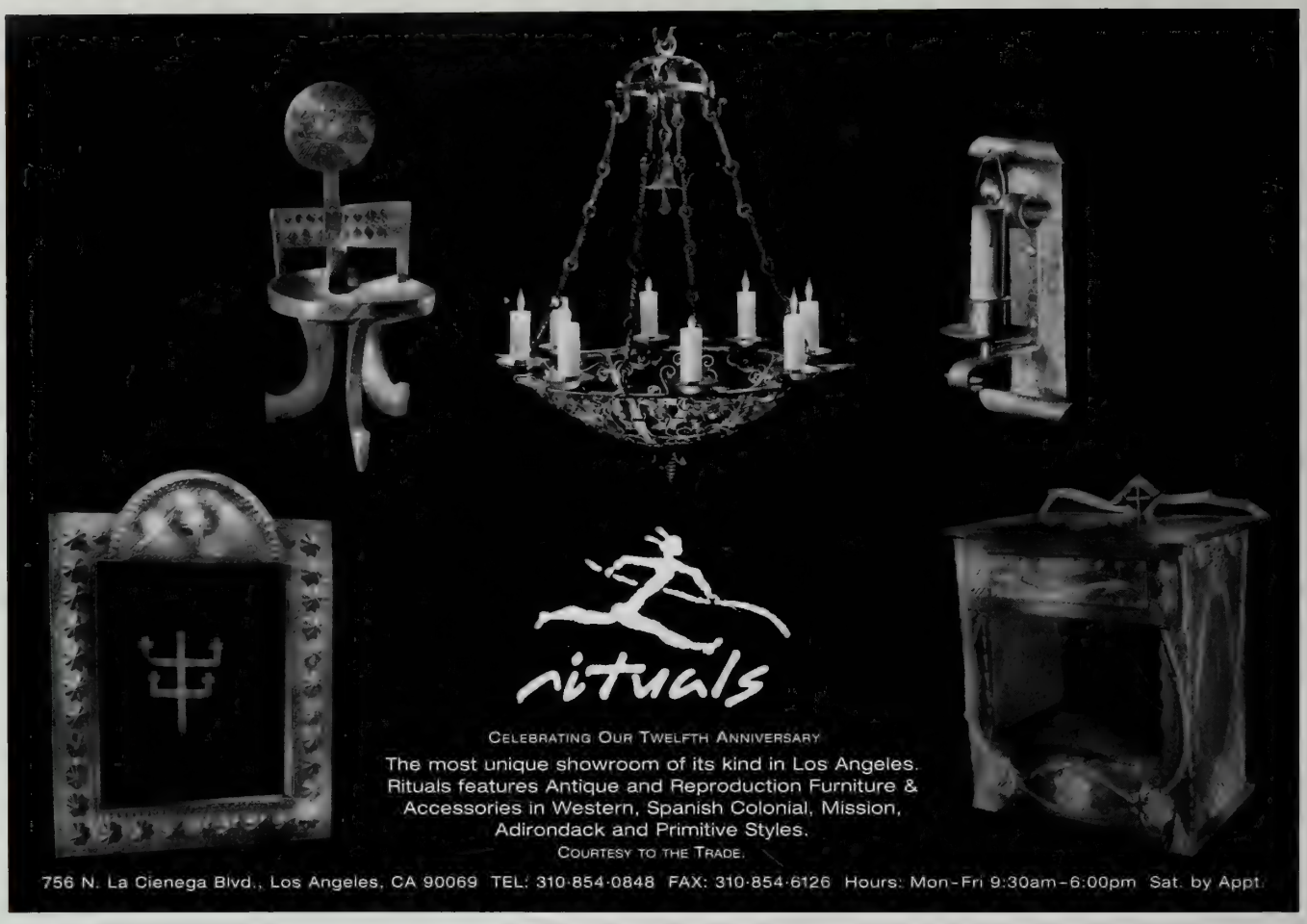

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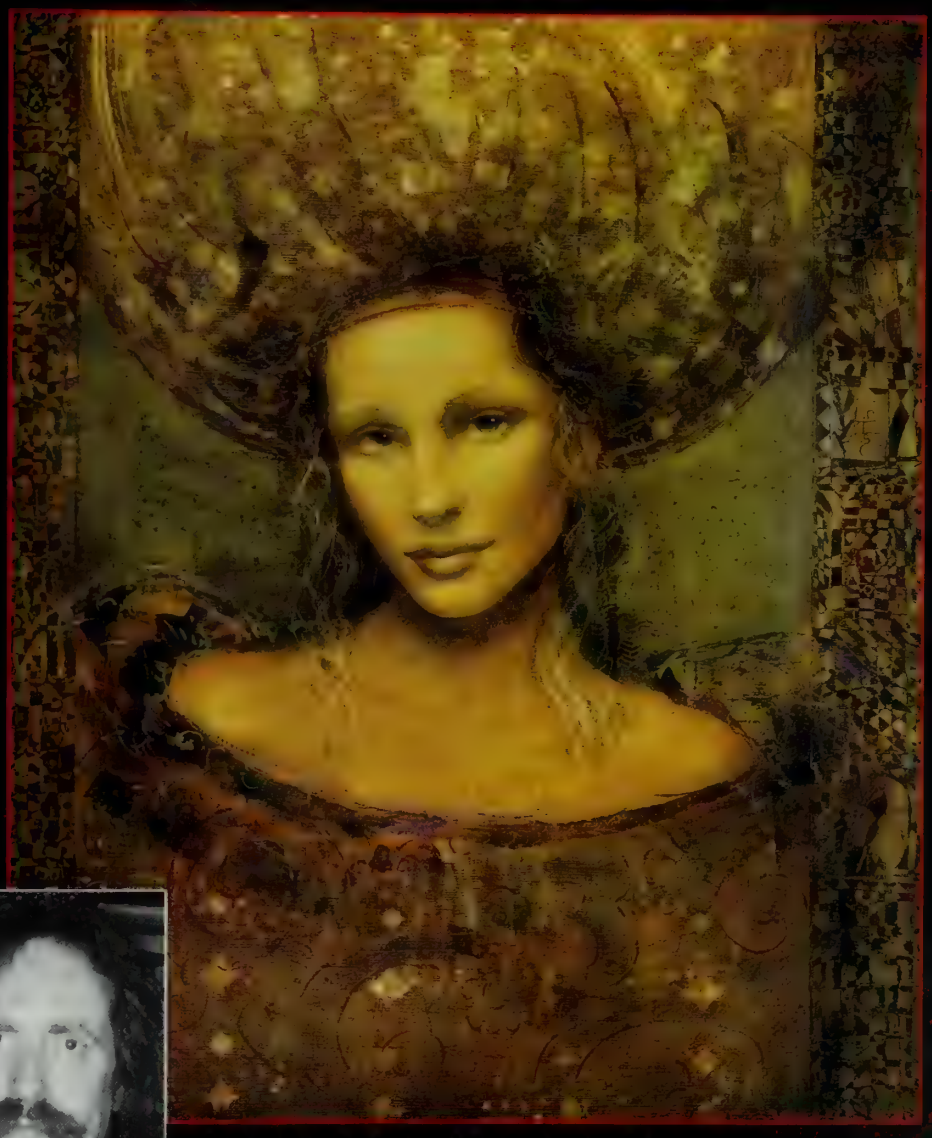
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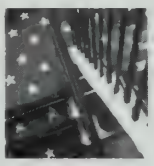


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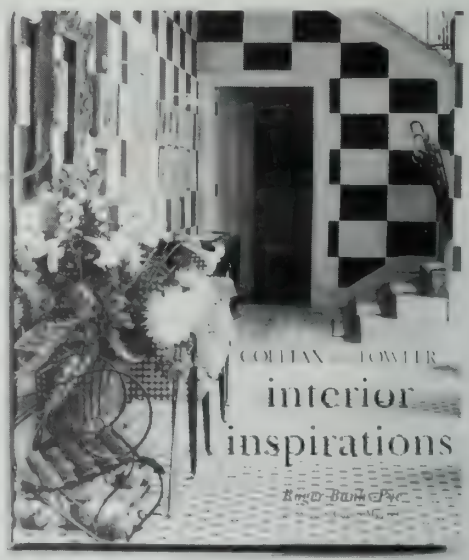


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A THOMAS MOLESWORTH DISCOVERY



RIGHT: Molesworth's dining table, chairs and sideboard show Art Déco influences. At right is a framed Navajo sand painting, one of many that the craftsman owned.

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dy, Wyoming, from 1931 to 1956—on ranches and in country houses. Every year the hunt challenged him more. "To find the furniture on the top floor of a city department store seemed unlikely," Winchell says.

From the tenth floor, he climbed up a winding iron staircase to a glass-enclosed deck arranged with rattan furniture. Two heavy doors, with hand-forged iron handles that Winchell immediately recognized as Molesworth, stood closed.

Once the home of the late E. John Brandeis, the grandson of the department store's founder, Jonas L. Brandeis, the penthouse was now used only for cocktail parties. "When I opened the door, I walked into another world," recalls Winchell. "It was amazing to step into a Molesworth interior that had never been touched. It was like walking into a time warp."

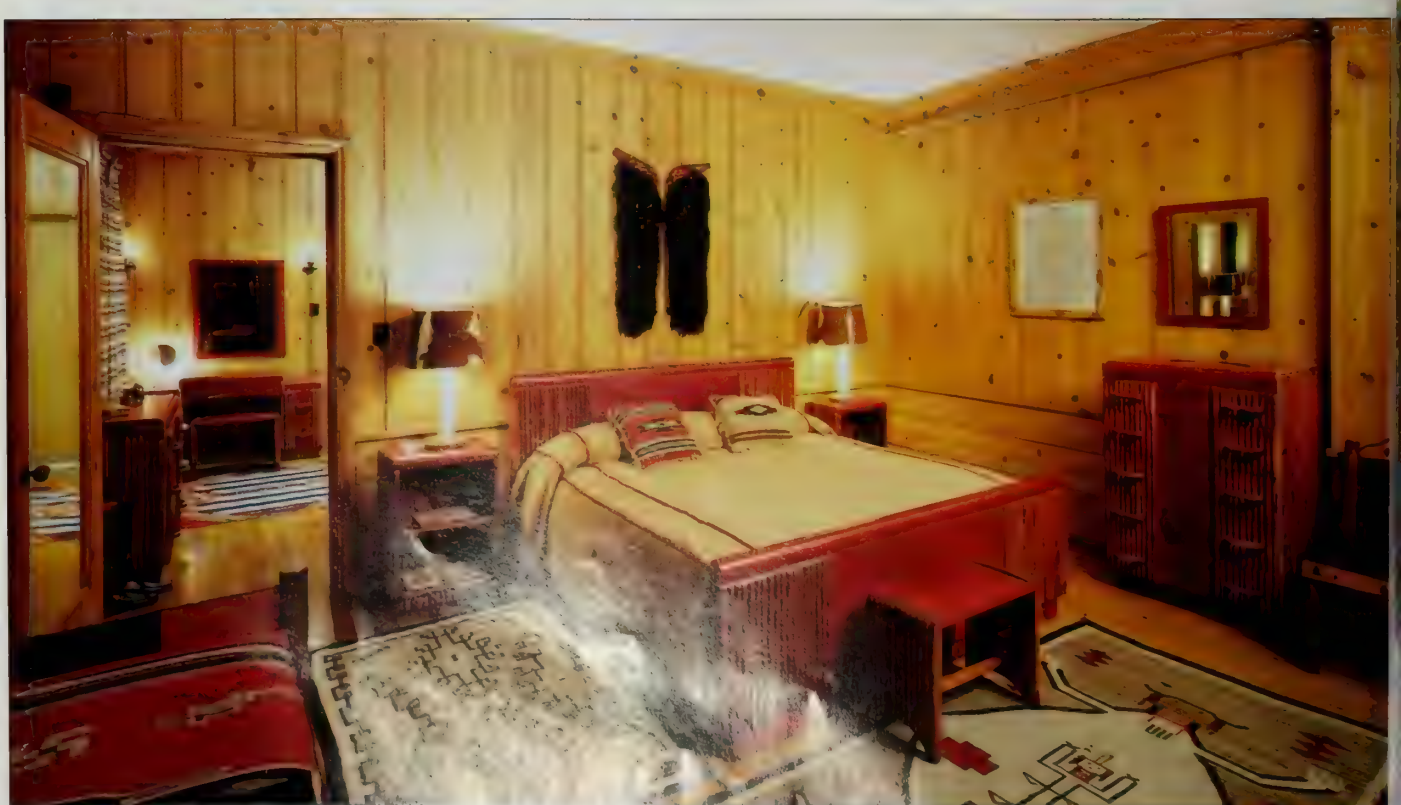
The penthouse contains a great room, a master bedroom, a kitchen, a dining room and a small guest bedroom. In those rooms, an era and a man's life unfolded. Photographs of E. John Brandeis hunting, and trophies from all over the world, hung on paneled walls. Molesworth club chairs and tables faced a stone fireplace. A card table stood in one corner; there was a dining table with upholstered chairs. Outstanding pieces included possibly the only king-size bed the craftsman ever made; a tepee bag magazine rack—one of two Winchell has seen—and club chairs with routed tepees on the panels.

The great room was bright, decorated with Molesworth's signature red Chimayo pillows. "I like any color," Brandeis often said. "As long as it's red."

After suffering a stroke, Brandeis died in 1974 at the age of seventy-nine. Out of respect, his nephew Alan

continued on page 126

BELOW: Brandeis, who was an avid rancher, hung a pair of chaps over his twig-trimmed king-size bed, believed to be the only one that Molesworth ever made.





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A THOMAS MOLESWORTH DISCOVERY

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Baer, the new company president, left the apartment alone. Suits from the thirties and forties hung in the closets; cowboy hats hung on hooks; an Edward Bohlin belt buckle lay in a dresser; and a gold toothpick and toothpick holder rested on a table. Plates featuring Brandeis's favorite polo pony were on the dining table; an exquisite sand painting was displayed on one wall. Early Native American rugs, including Germantowns and a Red Mesa rug with Vallero stars, covered the floors. Panels of photographs of Brandeis's hunting trips blocked two east windows.

"The great room reminded me of something you'd see in a hunting lodge," says Winchell. "It was very masculine but not overdone. Gentleman's quarters."

Brandeis was a sportsman, rancher, soldier, naturalist, philanthropist and adventurer. As a boy, he worked as a cowboy in Wyoming for seven or eight summers; then, after serving in World War I, with earnings from trading wheat futures, he purchased the Open Diamond Bar, a five-hundred-acre ranch near Chatsworth, California. He was also a world-renowned polo player.

When his father, Arthur (the eldest son of the founder), died in 1916, he inherited the family business, worth a veritable fortune. Because he was inexperienced (he was not quite twenty-one), his father's cousin George Brandeis continued to act as president of the store, and E. John Brandeis kept on learning about the business.

After the war the young man opened J. L. Brandeis & Sons' New York office. His responsibilities included maintaining contacts with the big eastern jobbers and visiting the European markets. He made some twenty-four business trips overseas in the ensuing years, buying china, textiles and leather goods. He also took part in policy meetings throughout the twenties and thirties. In 1926 a *St. Louis Post-Dispatch* reporter called Brandeis "the richest man in Omaha."

Alan Baer says that his uncle moved into the penthouse in the thirties, when a radio station moved out of the space. Although no records for the furniture have been found, it's very likely that Brandeis met Molesworth on one of his excursions West and was charmed by his style. It's believed he re-created the look in his penthouse sometime between 1938 and 1942. His Molesworth furniture has hand-peeled fir as well as the lavish geometric designs characteristic of the Art Déco period.

Thomas Molesworth's son, Lee, remembers his father talking about the Omaha project. "He was very proud of the penthouse," he says. "As I recall, Brandeis sent him the layout of the apartment and my father designed the rooms from the plan, then went there for the installation."

Lee Molesworth believes the furniture was put in around 1942, since the pieces didn't have fringe, which his father stopped using in the forties because it "always curled and started to look ratty."

"I'm sure some of the rugs also came out of my father's shop—he had stacks of them," notes Molesworth, who has memories of his father's wheeling and dealing with Navajo traders who arrived in Cody in Cadillacs loaded down with rugs. "The traders would lay all of them out, and for two or three days they would negotiate with Tom," Molesworth says. "Dad was a great trader. He really loved to bargain."

> "When I opened the door, I walked into another world."

More than likely Brandeis's sand painting was also Molesworth's. "At one time my father was the biggest owner of Navajo sand paintings," says Lee Molesworth.

Brandeis, who served in World War II as a major and then as a lieutenant colonel, was named president of the family business in 1948 after George Brandeis died. Soon after, he decided that the downtown store, whose cornerstone he had laid when he was [illegible] years old, was to have escalators and air-conditioning, a $3.5 million decision.

Brandeis spent one week in the Omaha penthouse every month and two or three weeks at the Open Diamond Bar, where he entertained friends, including Will Rogers. As his Spanish-style ranch grew, movie producers rented it for westerns in the thirties and forties.

When he was back in Omaha, he enjoyed the store and his customers. Brandeis would rise shortly before seven o'clock and eat breakfast alone in his penthouse. Then he would descend the spiral staircase to the tenth floor, take the elevator down to the seventh floor and meet with his staff. After work he dined at six, then often had cocktails and played bridge with friends. His penthouse must have been an enticing retreat for a man who craved exotic places yet had a keen sense of duty and a strong tie to his home.

Although Brandeis spent much time away from Omaha, he felt deeply about the place and about the stores. During his stint as president, the business was the strongest it had ever been. He saw his firm grow from one store in downtown Omaha to eleven stores, with two more under construction. Right up to the time of his illness, he toured all of his major stores on a regular basis. According to associates, his eye never lost its sharpness in spotting a deviation from proper procedure, a dirty floor or an unfriendly salesperson.

Brandeis once told a local reporter: "This is my life. I've traveled everywhere, hunted everything, but I still love to come back to Omaha and the store. I was born and raised here, and I've got confidence in the Midwest. My grandfather came out here in 1881 because he figured farming country was healthy country, and he was right."

Alan Baer decided to keep the penthouse, but he sold all of the Molesworth pieces to Terry Winchell. Thoroughly delighted with his find, the dealer drove the cowboy furniture back to Wyoming, where he sold the entire collection to one buyer. "Very seldom do you get the opportunity to buy a Molesworth commission that's so intact," says Winchell. "It's the most complete collection we know of. Fifty years from now someone will say, 'Isn't it great that someone kept it all together?' I was also happy the furniture came home." □



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DEALERS' CHOICE IN NEW YORK

MARILYN AND JAMES MARINACCIO EXPAND THEIR COUNTRY HOUSE



Text by Dana Micucci
Photography by
Billy Cunningham

TEN YEARS OF WEEKEND bliss at their country house in New York's Hudson River valley persuaded Japanese-art dealers Marilyn and James Marinaccio, owners of Naga Antiques in Manhattan, to sell their apartment on the Upper West Side and put down permanent country roots.





Antiques dealers James and Marilyn Marinaccio transformed a Hudson Valley retreat into their main residence. ABOVE: A large addition now adjoins the original house, at right. FAR LEFT: A Kamakura-period Buddhist deity rests on a living room table. LEFT: The newly built space features a Momoyama screen. Patterson, Flynn & Martin carpet.

The Marinaccios first captivated [illegible] of the area [illegible] they bought an [illegible] estate stable [illegible] gutted [illegible] look [illegible] Sunset [illegible]

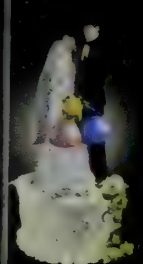
living with their now twenty-year-old daughter, Maggie, [illegible] restored 1850s pine-and-bluestone icehouse on the property, which was once part of Philip J. Schuyler's [illegible]. The Grove [illegible] *Digest*, June [illegible] The [illegible] of a noted Revolutionary War general and brother-in-law of Alexander Hamilton, Schuyler was a major in the militia, a member of the state assembly and a congressional representative. It was at The Grove that Hamilton and Aaron Burr

continued on page 130



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DEALERS' CHOICE IN NEW YORK

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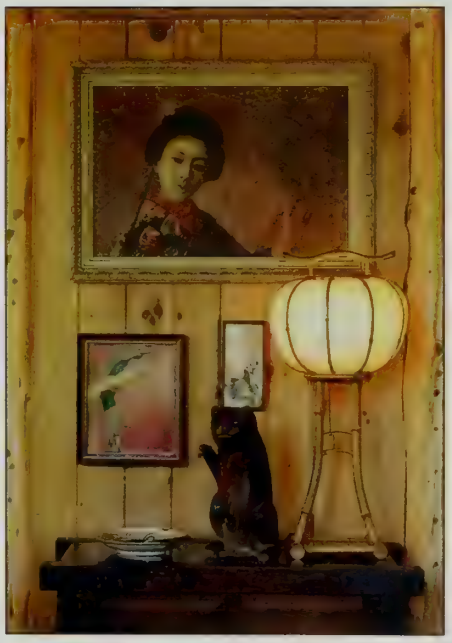
had the quarrel that led to their fateful duel in 1804.

The couple expanded their rustic residence six years ago with a three-story, 6,500-square-foot addition designed to blend harmoniously with the original icehouse and the idyllic natural setting. "We wanted a comfortable, spacious country house that nestled as unobtrusively as possible into the landscape," says Marilyn Marinaccio. "We also wanted easy access to the outdoors, so it was important to have a lot of terraces that would allow us to appreciate the extraordinary views. Since the icehouse overlooks an enormous pond, and we wanted to stay close to the water, it made sense to simply extend that space."

The sprawling addition, designed by the Marinaccios and New York architect Harold Charles Gross, who is currently with Skidmore, Owings & Merrill, incorporates some of the same natural materials as the nineteenth-century structure. Albany bluestone was used for the patios, floors and fireplaces and on the exterior, which also has the icehouse's sage-green pine siding. The roofing is cedar shake, and all of the gutters are copper. Woods like cherry and yellow southern pine show up in the library paneling and on the master bedroom floor, complementing the warm cedar interior of the icehouse.

"We stayed away from drywall," notes James Marinaccio, who personally selected the wood, stone and metal for both the interior and exterior. "Our living needs and the lay of the land dictated the size and style of the addition. Many old American farm-

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ABOVE: The Marinaccios' collection of mostly Asian art includes a Meiji-period oil, a Japanese folk art cat and a contemporary Chinese painting of a ballerina.



RIGHT: Hanging on the bluestone chimney breast in the dining room/kitchen—located in the onetime icehouse—is an 18th-century American primitive landscape.

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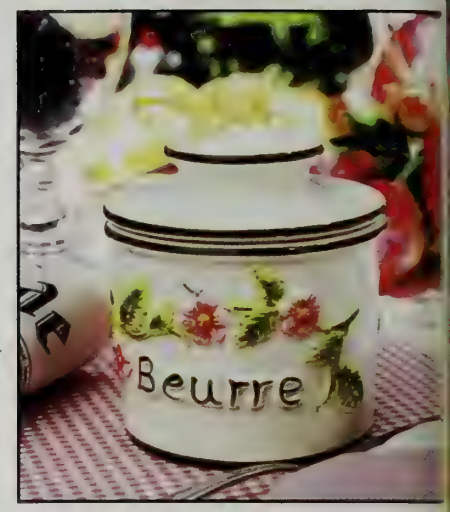
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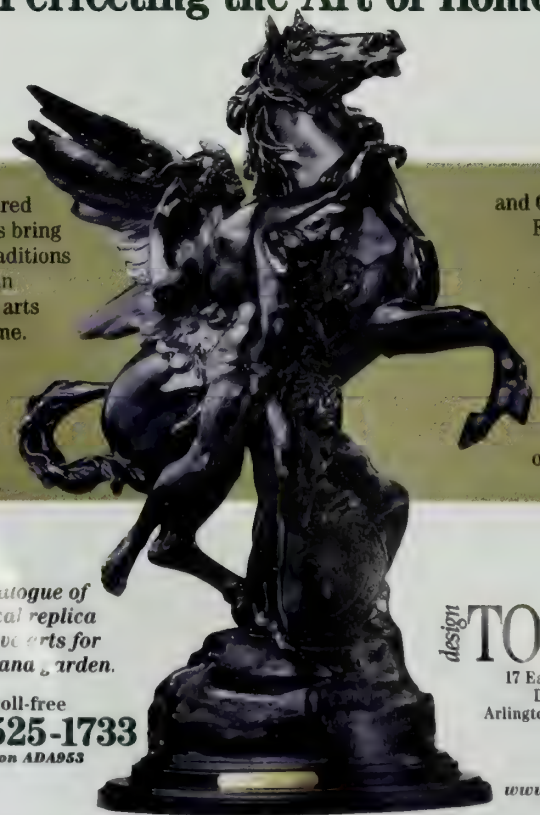


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DEALERS' CHOICE IN NEW YORK

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houses started out as stone cottages that gradually expanded. But we didn't intend to build a particular type of house."

Nevertheless, the residence conjures up an eclectic pastiche of architectural styles ranging from American Arts and Crafts to Shingle and Adirondack. While the couple say the architecture is more American than Japanese-inspired, the scale of the addition, along with its cedar pergolas, wraparound porch and pitched roofs with large eaves, creates the effect of a Kyoto villa.

"The biggest challenge was dealing with the steepness of the site and connecting the multilevel spaces," Gross says. "We buried part of the house in the surrounding hill to give it a more natural profile, added indoor and outdoor staircases to link the addition with the icehouse and introduced tiered sloping roofs to soften the verticality of the structure and integrate it with the landscape."



The Marinaccios' personal aesthetic, nurtured by three decades of collecting and dealing in Asian art and antiques, is equally evident in the house's interior. A combination of Japanese, Chinese and American art and antiques, purchased over the years on trips to Japan, Europe and across the United States, fill each room.

"We didn't know exactly which pieces of furniture and art we were going to use at first," says Marilyn Marinaccio, who relied on her own and her husband's artistic instincts for much of the decorating, while consulting New York designer Stanley Jay Friedman. "We lived in the

continued on page 138





TOP: The Tibetan Buddha and Japanese dogs in the library are 15th century. ABOVE: A Japanese screen and Chinese furnishings join a Tabriz carpet in the master bedroom.

"I could spend an entire day on the patio just enjoying the views of the pond," says Marilyn Marinaccio. The couple collaborated with Don Ford on the gardens.


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DEALERS' CHOICE

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house for several years while the interior evolved. The simple rich woods of antique Chinese furniture and Japanese chests have a rustic feeling that seemed appropriate. We've always been particularly attracted to Japanese art and antiques, the integrity of materials used and the whimsical sense of humor found in a lot of the figurative sculpture."

The first floor of the icehouse, which now functions as a dining room and kitchen, is dominated by a large English oak dining table situated in front of a bank of windows overlooking the boathouse and pond. A nineteenth-century Japanese elmwood chest supports a Japanese carved wood folk art cat and bamboo lantern. Above them is a Meiji-period oil painting of a young woman with a parasol. Nearby, Japanese fishing baskets, an eighteenth-century ceramic vase and a wood mask of Okame, the Japanese symbol of hospitality, enliven a rustic American pine cabinet. On the

> A combination of Japanese, Chinese and American art and antiques, purchased over the years, fill each room.

bluestone fireplace, an American primitive painting of a farmhouse lends more Yankee charm.

Adjacent to the icehouse, the spacious new living room is furnished with a variety of antiques, ranging from a Japanese cedar low table and a Chinese palace trunk with bronze mounts to a pair of American Empire mahogany side tables. Among the striking artworks on display are a gold-leafed Momoyama screen and an eighteenth-century Japanese bronze censer with a sage atop a tiger.

French doors open onto a bluestone patio with a view over the pond. A down-filled natural-linen-covered sofa

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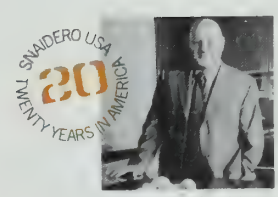
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DEALERS' CHOICE IN NEW YORK

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and chairs are accented by pillows made from a paisley Indian shawl. "Like the walls throughout the house, which are painted in different shades of white, the monochromatic upholstered furniture offsets the colors of the art, wood and textiles," Marilyn Marinaccio observes. "Our aim was to design a relaxing, uncluttered environment, nothing too formal or precious."

A pine-and-cherry staircase leads from the living room up to the second-floor entrance hall. Double-windowed doors at either end, along with the profusion of large windows throughout the house, ensure optimal views. A pair of eighteenth-century Chinese *huanghuali* yoke-back chairs and an eighteenth-century oystershell lacquered festival doll poised in front of a pair of seventeenth-century Japanese monkey scrolls infuse the space with an air of tranquillity. Even the adjoining mudroom, a necessity in the country, delights the eye with a sixteenth-century Japanese hinoki-wood sculpture of a recumbent deer on an old green-painted pine American table.

In the library, off the entrance hall, a fifteenth-century Chinese gilt-bronze Buddha poses serenely atop a Chinese altar table, framed by a seventeenth-century Japanese silk-and-gold *kesa* (a special cloth worn by monks). Other exotic accents include a pair of fifteenth-century Japanese carved wood dogs and an Islamic mother-of-pearl-inlaid side table. A chartreuse velvet sofa and armchair and cherry paneling add a distinctive warmth to the room.

A short flight of steps leads from the entrance hall up to the master bedroom, an oasis of calm and refinement. There, nineteenth-century Chinese hardwood furniture and white-linen-upholstered club chairs are accompanied by Japanese screens and scrolls and a collection of wall-mounted seventeenth- and eighteenth-century No masks. Lamps with Ming and Han Dynasty bronze bases and a green-and-red antique Tabriz carpet complete the composition. The wraparound bluestone porch, furnished with green rattan armchairs and sofas, beckons invitingly beyond the French doors.

The residence conjures up an eclectic pastiche of architectural styles ranging from American Arts and Crafts to Shingle and Adirondack.

The Marinaccios' house, like the art that fills its rooms, offers a glimpse into the essence of its makers. "In Japanese art, there is an emphasis on harmony," comments James Marinaccio. "And that's what we've tried to create here—a harmonious whole. We're very visual people. It means a lot to us that everything is balanced and that we feel peaceful." □

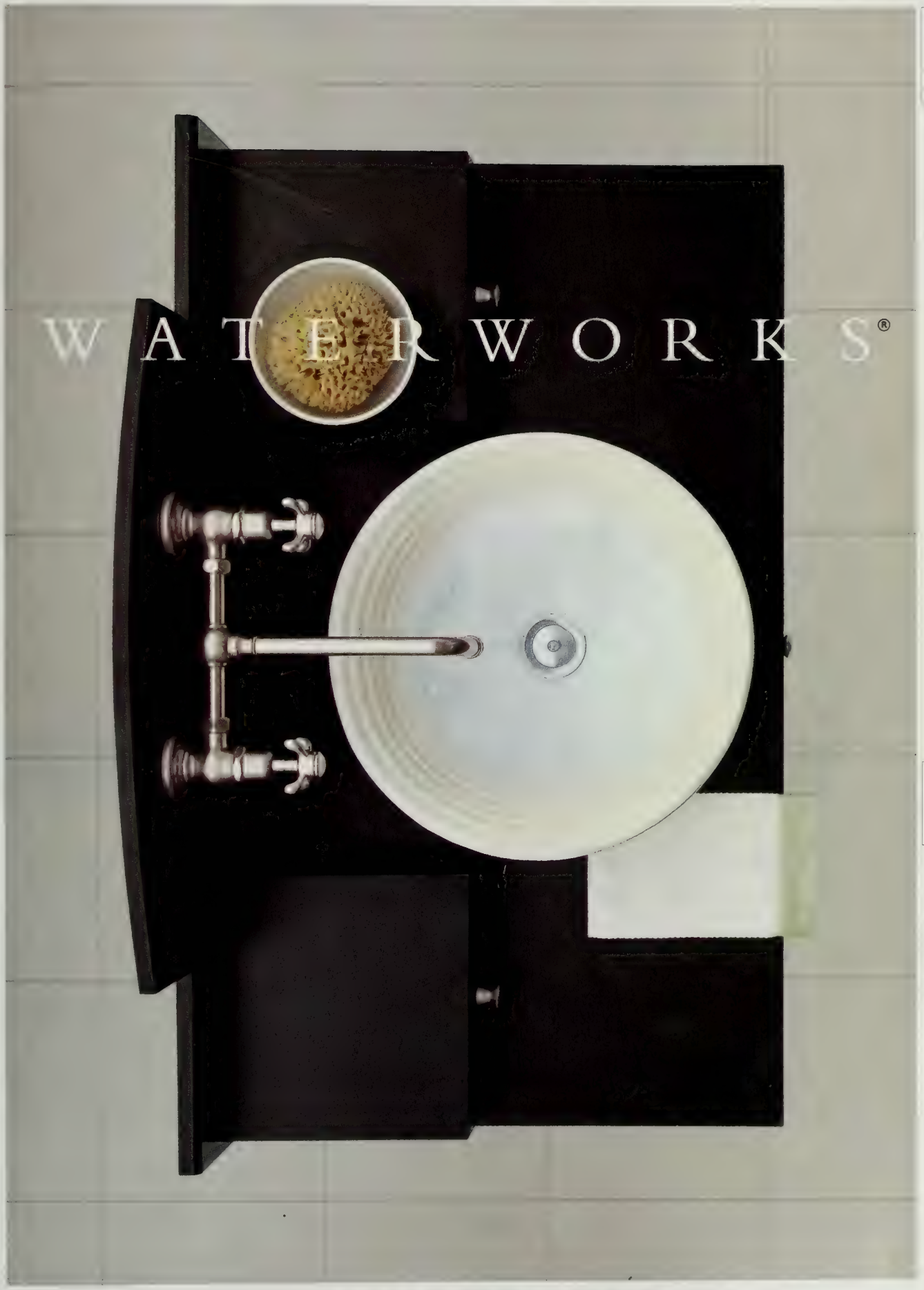


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MUSIC MACHINES

STRIKING NEW NOTES IN SOUND TECHNOLOGY

By Nicholas von Hoffman

HAVING ONCE BEEN AN AMERICAN child who sent his allowance away to places like Battle Creek, Michigan, for superspecial gimcracks advertised in comic books and on the backs of cereal boxes, I am still suspicious anent commercial claims of any sort. Believe what they say or let your eyes grow wide feasting on the illustration, when you open the box you'll be sorry. So it has been with inveterate incredulity that I have been seeing ads in the better sort of magazines the past few years for something called the Wave Radio.

Beware when the ads make claims like, "The Wave Radio represents a major breakthrough in sound." Some products in consumer electronics are, advertising aside, commodities without functional differences. They come in different colors and shapes, but underneath they are next to identical. But there were those Bose ads year after year, and when I was looking for something electronic that might make a good Christmas present, I called Bose, and they sent me their seven-pound tabletop radio.

I took it out of the box, plugged it in, turned it on, and I was in Carnegie Hall. Mirabile dictu, a product that delivers what it claims. As I listened to the music coming out of the tiny thing, I thought of the people I know whose living rooms are crisscrossed with wires leading to a clutter of ill-matched, clunky-looking speakers that do not, to this pair of tin ears, produce sound with the sparkle and lifelike reverberation cascading out of the little Wave Radio.

Up till the moment I heard the Wave Radio, every tabletop radio I had listened to had a flat, tinny sound in the middle ranges, fuzz in the upper ranges and no sound in the lowest octaves.



PAUL ZWOLAK

"The basic loudspeaker hasn't changed since 1887 or so, when Seimens suggested using a current through a coil of wire in a magnetic field to move a cone back and forth," says Henry Kloss, founder of Cambridge SoundWorks, who is the *K* of the famous KLH speakers and one of the major figures in the development of sight-and-sound technology. "So how one makes it sound right is found in the details of how a loudspeaker is made."

William Short, a principal engineer [illegible] Bose Corporation, explains that [illegible]ve Radio's history begins in the late [illegible] with the invention of the 901 loudspeaker by Amar Bose, a research scientist at MIT. The 901 was designed with the recognition of the acoustic importance of what happens to the sound waves after they come out of the diaphragm, the little gizmo in the center of every loudspeaker—be it in your cell phone or the monster auditory nerve players at the rock concert—that converts the electrical pulsations coming through the wires into the sound waves our ears hear. What Bose did was to bounce the sound around inside the loudspeaker, a technology called Direct/Reflecting. "The intent here is to try to duplicate what goes on in the concert hall," Short says. "Most of the sound reaching your ears has bounced off walls, ceilings and floors before it reaches you. We tried to simulate that in the home environment by using a Direct/Reflecting principle—there are speakers in the rear of the loudspeaker enclosure that bounce the sound off the rear and side walls.

"We worked on that for quite a long time, and we came up with a new technology, which we called Acoustic Wave technology," Short continues. "The analogy that I like to use is that it's very much like a flute or an organ pipe. A small breath of air on one end makes enough sound on the other end to fill a concert hall or cathedral. This has to do with the way this pipe, or wave guide, matches the motion of air at one end to the motion of air at the other end. That, in essence, is how flutes and

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MUSIC MACHINES

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organs work; you get a lot more out, in a sense, than you put in. That's what we did with the Wave Radio—we put in a matching device."

Inside the radio is a system of air channels reminiscent of the interior of a seashell. Of course, it is one thing to duplicate and miniaturize the action of one pipe in a pipe organ and another to design a system that can do the same for a Wagner opera. Or, as Short puts it, "The problem with the flute and the organ pipe is that they only work for one note at a time. In other words, for an organ you need a different pipe for each note you're going to play, and for the flute you change the effect of its length by fingering it—that is, opening and closing holes to change its length." How then to put out sound that faithfully represents all notes in all possible combinations? "If you've ever spoken into the tube from a roll of paper towels, you know what happens when you don't get things right," says Short. "You get a very distorted effect. It's not high fidelity because certain frequencies are being emphasized and others aren't; only certain frequencies are getting matched. The key was to match a wide range of frequencies all at the same time."

And how did he do that? "Serendipity," he says. "We did a mathematical analysis of what happens when you put a loudspeaker in a pipe. It turns out that if you get just the right set of parameters—the right length and diameter of the pipe, the right size magnet in the loudspeaker and literally hundreds of other parameters—you can get matching over a broad range of frequencies. I don't think anyone had ever gone through the math to realize that before." The answer, then, was a new version of the Keplerian harmony of the spheres, of celestial music expressed in our modern mathematical notations.

The Wave Radio is not offered for sale in stores. Interested buyers need only dial 800/999-BOSE or go to www.bose.com for this $349 appliance and its larger sibling, the $1,049 Acoustic Wave music system, which comes with a built-in CD player. The Bose people are so sure you will like their radio that they will pay the postage both ways if you send it back.

The Bose units, save for their curved fronts, are familiar pieces of equipment, the kind of things we have used most of our lives. But from the users' standpoint the Benwin flat-panel speakers, made by Kwong Quest, couldn't be more different. Whether they represent a basic change from the 1887 design is a question best left to the engineers. For our purposes, they stand as a new thing under the sun, since they have no cone, no central core, no boxy configuration. You can quite literally hang them on the wall, if you should care to, although it is advised that you don't, because the sound comes out of both sides. These speakers, which are about as thick as a pencil and the size of a large postcard, can be used with radios, small stereo systems, multimedia systems, CD players and laptop and desktop computers. I hooked up a set of them to an inexpensive JVC portable radio, and presto! boombo! the room was filled with dancing notes of near concert hall quality.

The discovery of how to make flat-panel speakers was accidental. "A company in the U.K. was looking for ways to deaden the sound in aeronautical vehicles," says Linda Kazares, senior vice-president of worldwide sales and marketing for Kwong Quest. "They tested a material in a jet or a helicopter and found that the material actually enhanced the sound." Kwong Quest licenses the technology, but since they've gotten into flat panels, they've found out that they can turn a wide range of flat materials into loudspeakers. Brace yourself for talking signs, the first of which Kwong Quest has already made.

> Coming down the pike are a variety of flat-panel speakers.

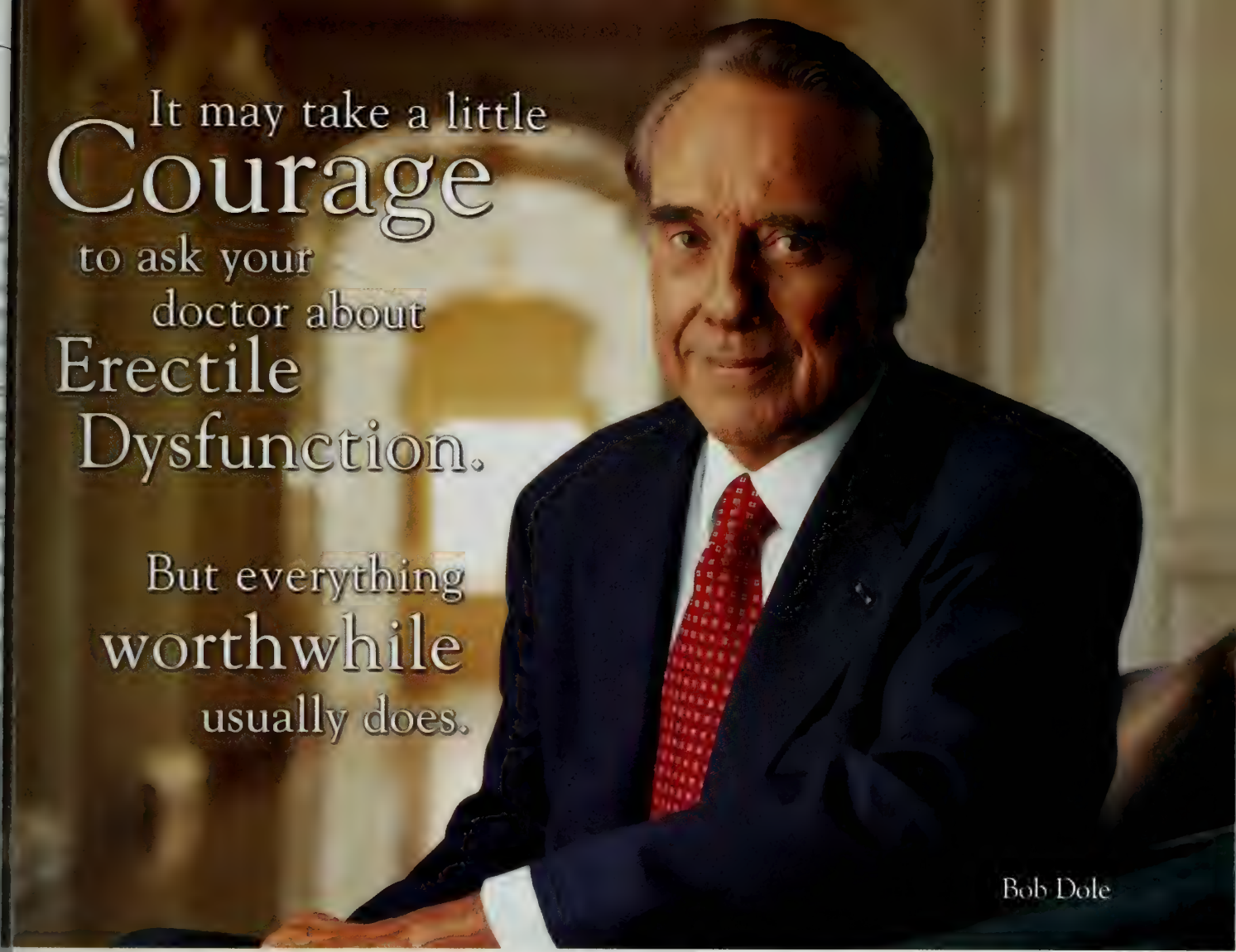
Coming down the pike are a variety of flat-panel speakers, some of which may compete in cost and quality with the largest and most expensive cone speakers. For interior designers, the advent of this equipment means that at least a few of those intractable boxes housing loudspeakers should disappear, as speakers are placed in the wall or double as oil paintings or photographs.

"The material the flat-panel loudspeakers are made of is like a piece of paper that is impregnated with a resin that makes it stiff and durable," says Kazares. "The loudspeakers are kid-proof. With loving care, you can remove fingerprints from the speakers, and they're also very, very tough—we slam them on tables; we poke them with pens. You should see people when we demo them—their jaws just drop because they think that we're insane. They think we've been sniffing the resin or something." To see what a set of these loudspeakers look like, drop in on www.pcmall.com, www.macmall.com or www.benwin.com. The suggested retail price for a set is $99.

Not all the improvements in sound involve buying hardware. There is 3-D sound, which you might call the poor man's surround-sound system, providing the multidirectionality that surround sound achieves without the need to put at least six loudspeakers in the room. It's for people who don't have the space for so much equipment or the patience for the wires that go with it. "There is a 3-D audio-algorithm [a set of instructions for an amplifier or a computer or an electronic whatever] known as stereo expansion, and its task is to arrange the soundscape," says Scott Willing of QSound Labs, which makes 3-D devices. "Picture it as instruments located in various places across the stereo field between the speakers. Stereo expansion basically attempts to take that scene and stretch it out so that it envelops the listener. You get kind of a wraparound surround effect without actually adding speakers."

Also, since the surround-sound effect is especially appreciated by young'uns playing games on the computer, 3-D is a cheap substitute for putting in all those extra nonvirtual, real loudspeakers. You can get 3-D sound for your computer "for the princely sum of eleven dollars and ninety-five cents," says Scott Willing. Merely download off the Internet a program called iQfx, manufactured by QSound at www.qsound

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When I was diagnosed with prostate cancer, my first concern was ridding myself of the cancer. But I was also concerned about possible postoperative side effects, like erectile dysfunction (E.D.), often called impotence. So I asked my doctor about treatment options.

I'm speaking out now in the hope that men with E.D. will get proper treatment for a condition that affects millions of men and their partners.

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Now it's up to you to get the treatment you need for E.D. My advice is to get a medical checkup. It's the best way to get educated about E.D. and what can be done to treat it. It may take a little courage, but I've found that everything worthwhile usually does.

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Dining continues to be a unique experience with The Mirage's extensive collection of options, including three new specialty restaurants. For fans of the classic regional dishes of Italy, Chef Todd English of Boston presides over the kitchen at Onda. Homemade pastas and breads are especially enticing in this contemporary, sophisticated setting. At Restaurant Alex Stratta, the elegant decor sets the tone for Chef Alex Stratta, winner of the prestigious James Beard award for his innovative French cuisine with an American flair. Samba Grill treats guests to the atmosphere of a Brazilian steakhouse, with rotisseried meats, chicken, and seafood carved tableside in the traditional *rodizio* manner. A live Brazilian samba trio plays every night. Guests at The Mirage will also want to try Szechwan and Cantonese cuisine at Moongate, Japanese specialties at Mikado, or steak and seafood at Kokomo's, situated in the tropical rainforest. The Mirage also offers its guests relaxed and informal dining at California Pizza Kitchen, Cascade Cafe, and The Mirage Buffet.







Clockwise from top: The Mirage at dusk, Samba Grill, Onda Ristoran

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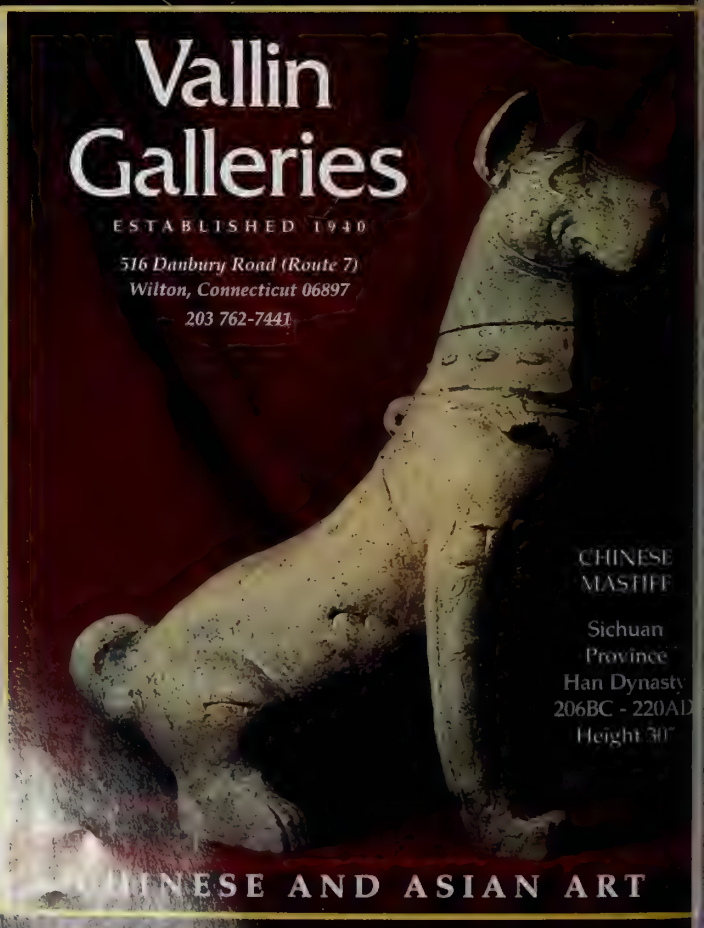


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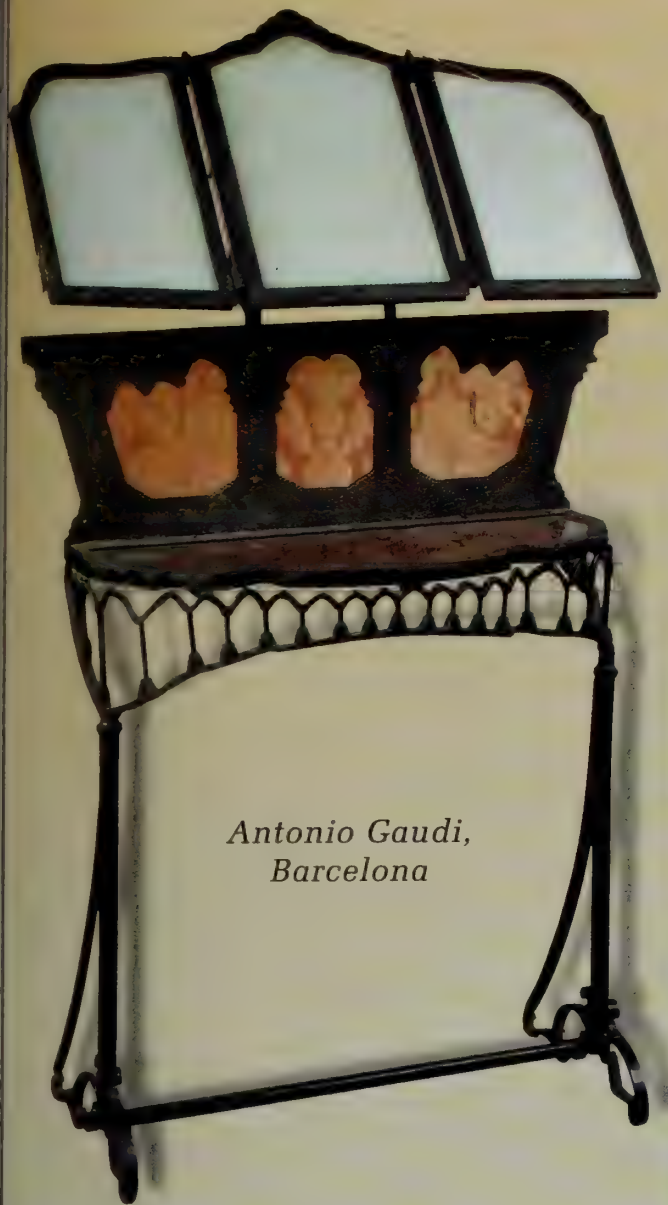
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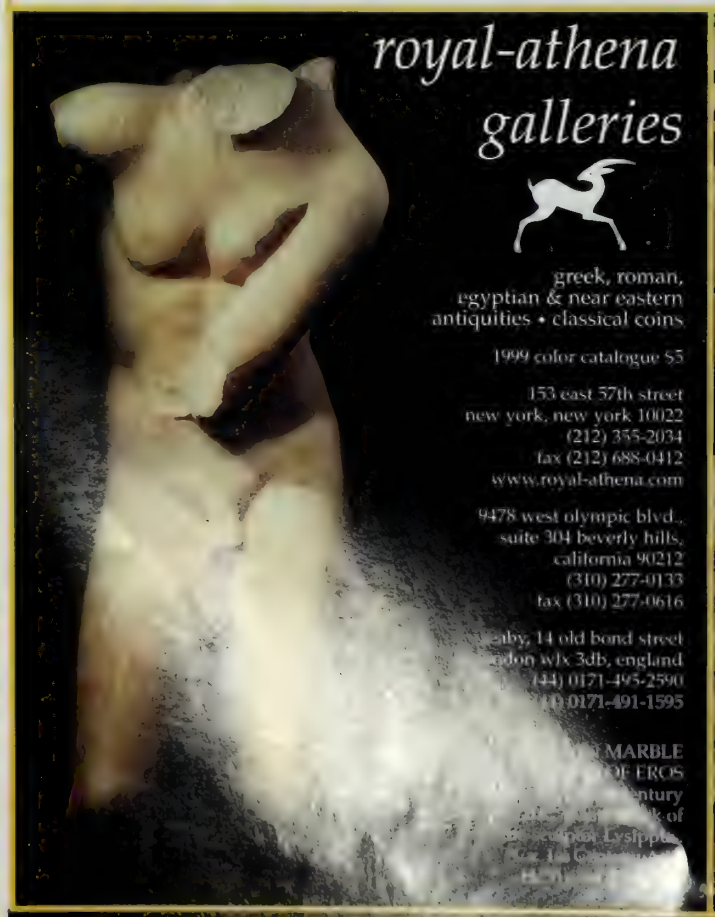
Addison Thomas Millar (1860-1913) (detail) By the Seashore, ca. 1892-1895, oil on canvas, 12 x 18 inches

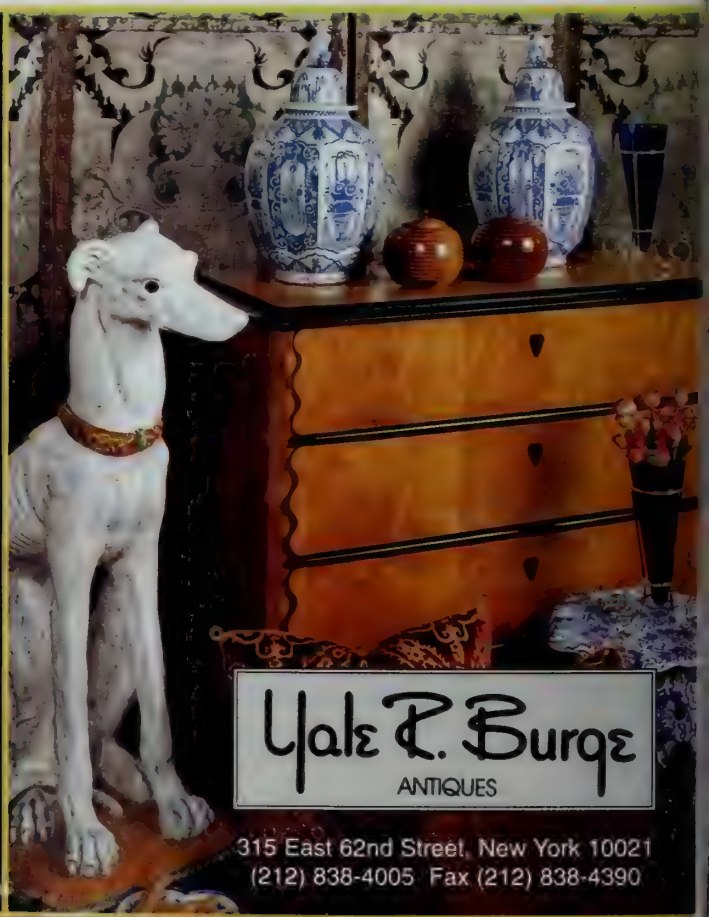
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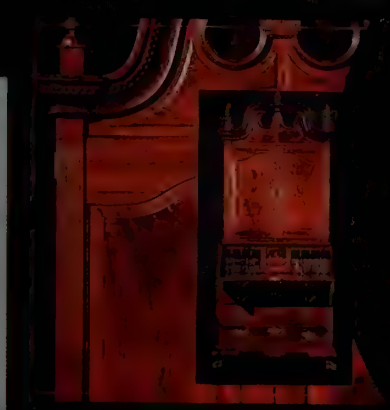
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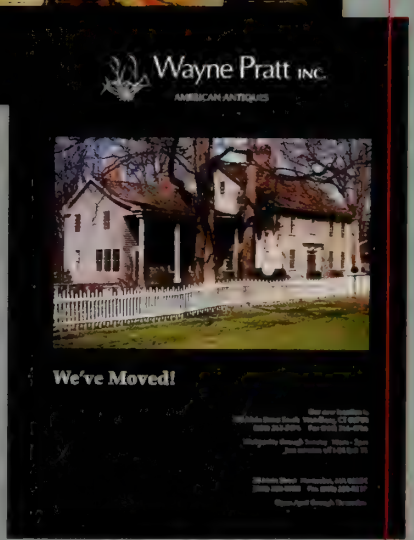












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MUSIC MACHINES

continued from page 148

.com, and you will give your game players the illusion of three-dimensional sound. For those who listen to music on the Internet and find the monaural quality flat, iQfx can kick the sound up to 3-D stereo or virtual surround. To put 3-D sound on your CD player or VCR or television, you will need a piece of equipment from QSound called UltraQ, which sells for $69.95. Willing says that new VCRs and televisions are coming with 3-D already installed, so when and if you're buying new equipment, you may want to ask if it has 3-D.

Willing reports that, increasingly, music and movies are being recorded in 3-D sound. When that is done, no equipment is needed at your end, no iQfx, no UltraQ. You may be getting 3-D music on your radio and not know it, because "consumers by and large listen to music as kind of a background activity," Willing says. "Only the hi-fi nuts actually sit down and listen to music. To get the maximum benefit, you really should be properly seated between the speakers—right in the center."

The musical part of electronics, like much else, is in a state of flux. Several companies, including Creative Technology and Diamond Multimedia, have announced gizmos that download and play music from the Internet. We've already seen a version of this with e-books, which are downloaded from electronic bookstores and read on a special, portable reader. Presumably e-music will be purchased in much the same way, to be played without CDs on your stereo, computer or the digital devices designed by Creative Technology and Diamond Multimedia, which are smaller than a Walkman and can store up to twelve hours of music. Unlike the e-books people, who have come to terms with book publishers, the e-music people haven't yet worked out copyright protection questions with the music publishing industry.

Undoubtedly, the coming of e-music distribution will foster more changes. Let us hope one of those will be less use of plastic jewel boxes and packaging. In the meantime, those still using His Master's Voice wind-up Victrolas are advised to make no rash moves. □



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EXTRAORDINARY PROPERTIES ON THE MARKET

LONDON, TUSCANY, MONTECITO, SANTORINI, JAMAICA...





LONDON

● **Kensington Palace Gardens**

Touted as the most expensive British house ever offered on the open market, the former Nigerian High Commission, near Kensington Palace in London, is being sold by the Crown Estate after years of renovation. The five-story 1856 residence (above) was decorated in *le style Rothschilde* by Anthony Collett and David Champion and may be purchased with its antique furniture and works of art. The living room (above right) features medallions painted with Greek allegories. The house has ten bedrooms and a catering kitchen, and a separate building contains staff quarters and a pool. The Crown Estate is planning an upgrade of the street to restore it to its 19th-century appearance. Neighbors include Princess Margaret and several embassies, so security is assured: The Kensington Palace Gardens area is gated and protected by a 24-hour police presence. £35 million ($57.3 million).

For information, call the AD Estates Hot Line, 212/880-6803.



SANTORINI

● **Prince of Hohenlohe**

Perched on the edge of an ancient volcanic crater, a 1720 residence has been the vacation home and renovation project of Karl, prince of Hohenlohe-Oeringen. The property, located on the west side of the island of Santorini, is a short walk from the main town of Fira and its boutiques and jewelry shops. The prince supervised a redesign that respected local style; the flooring is white Dionysus marble. Broad terraces and a pool overlook the sea. The four-bedroom house is being sold furnished and with a jeep for island excursions. Dr320 million ($1.08 million).

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continued on page 156

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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 154



CHARLES RUMPH

MARYLAND

The Goldsborough family built Maryland's Myrtle Grove estate in 1724 and passed it down for the next 250 years—as one biographer wrote in a family history, "Every relic of the past is carefully treasured by them." One such relic is the initials "REL" scratched in a windowpane of the east room by Robert E. Lee, who courted the daughter of the owner while stationed in Baltimore, just a quick schooner's ride downriver. The property sprawls along a mile of waterfront on the Miles River and includes a poolhouse and a guesthouse. $6.5 million.

For information, call the AD Estates Hot Line, 212/880-6803.

TUSCANY

The centerpiece of Il Palazzone, a hilltop residence only 15 minutes outside Siena, is the four-story tower (right), over 1,000 years old, that forms one corner of a larger house. In the 15th century, when the newer parts of the house were built, the brothers who lived there quarreled and split the tower vertically in two. The most recent owner, an Italian doctor, bought the tower 30 years ago for £200; since then she has purchased the other parts of the compound piece by piece and reunited and restored them, while occasionally renting the secluded estate to vacationing film actors such as Kristen Scott Thomas, Sean Penn and Mel Brooks and Anne Bancroft. The stone house includes a beamed reception room, seven bedrooms and two drawing rooms, all of which look into a grassy central courtyard with terra-cotta tiles. On the ten-acre property are a formal garden with recently discovered Etruscan tombs, a four-bedroom guest- or staff house, a paddock and stables, and a pool. £1.5 million ($2.5 million).





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continued on page 160

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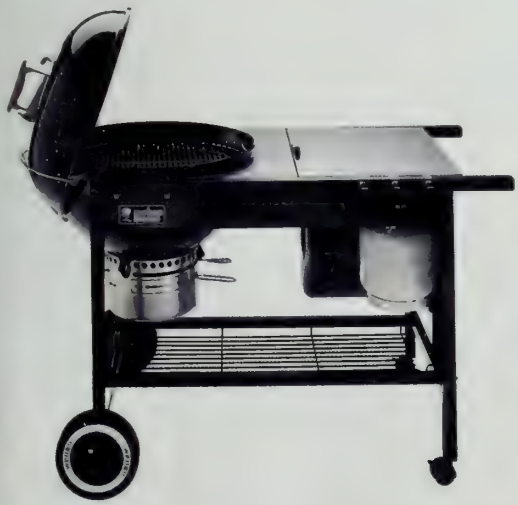
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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 156



NIGEL LORD

JAMAICA

● **Oscar Hammerstein II**

"Wonder how I'd feel / living on a hillside / looking at an ocean / beautiful and still." Fifteen years after writing these lyrics for the Pulitzer Prize–winning musical *South Pacific*, Oscar Hammerstein II discovered what it was like to live in such a setting. In the mid-1960s the lyricist of *Oklahoma!* and *The Sound of Music* bought Highland House, which overlooks Montego Bay in Jamaica. Surrounded by 17 acres of lush Caribbean foliage, the 7,000-square-foot compound is situated around a sundeck and a swimming pool, where neighbor Noël Coward used to swim and play cards. There are six bedrooms, each with its own porch. A vine-covered pergola provides a shady space for poolside dining. $1.1 million.

For information, call the AD Estates Hot Line, 212/880-6803.



E. P. MARSHALL

NORTH SALEM

In the hills of North Salem, New York, sits Darlington Hall. Influenced by the manor houses of English architect Sir Edwin Lutyens, the exterior reflects Lutyens's style in its hip roof, rusticated chimneys and limestone quoins. The 13,000-square-foot structure has ten bedrooms, eight full baths and seven fireplaces. Interior walls and ceilings are enhanced with trompe l'oeil finishes, and the walnut-paneled library has a 16th-century astrological map painted on its ceiling. An underground tunnel connects the lower level of the house to an orangery, which contains one of the estate's two swimming pools and a spa. $14.5 million.

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continued on page 16



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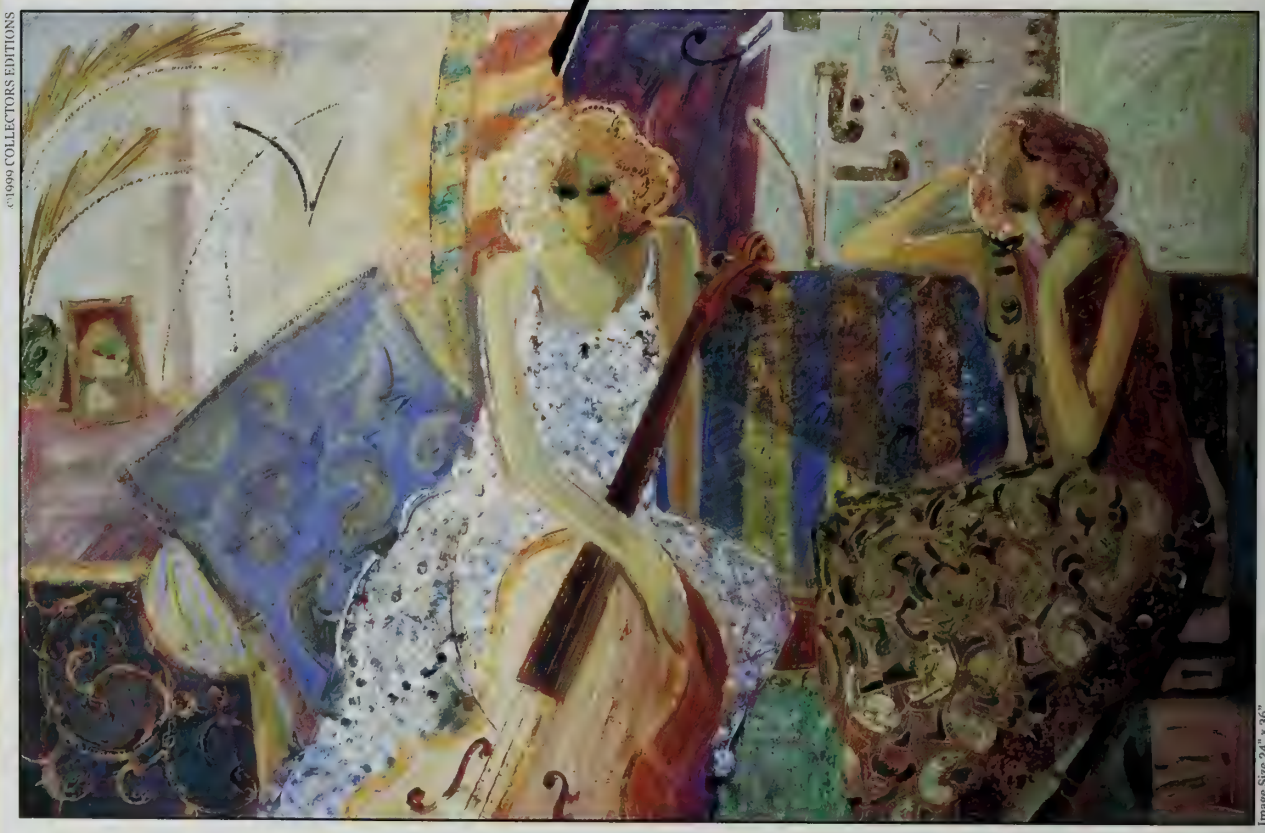


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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 160



JIM HARTSCH

MONTECITO

Situated half a mile from the Pacific Ocean, an Italian-style residence in Montecito, California, has been renovated by designer Michael de Rose. Built in the early 1900s, the house is defined by architectural details such as ironwork and moldings that were custom-made in Italy. Set around an open-air courtyard lined with columns, the three-bedroom house features a library and an octagonal dining room. The French doors in the living room look out on the formal gardens, a reflecting pool and a vineyard. A private terrace is located off the master bedroom, which has a fireplace and walk-in closets. The eight-acre property includes a swimming pool and a tennis court. $8.95 million.

For information, call the AD Estates Hot Line, 212/880-6803.

BOSTON

● **William Hodgins**

Winston Churchill once called Boston's Commonwealth Avenue the most beautiful street in America. A five-story town house built in 1875 on this treelined avenue was going to be turned into condominiums; a 1992 renovation by designer William Hodgins and architect Lindsay Boutros-Ghali (see *Architectural Digest*, February 1994) reunified the house and added details such as bleached-oak floors, crown moldings and antique mantels for the nine fireplaces. Built-in cabinets appear throughout. The 19-room house was updated again last year with a home theater and a vibration-proof, 2,000-bottle wine cellar. $6.7 million.

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continued on page 16



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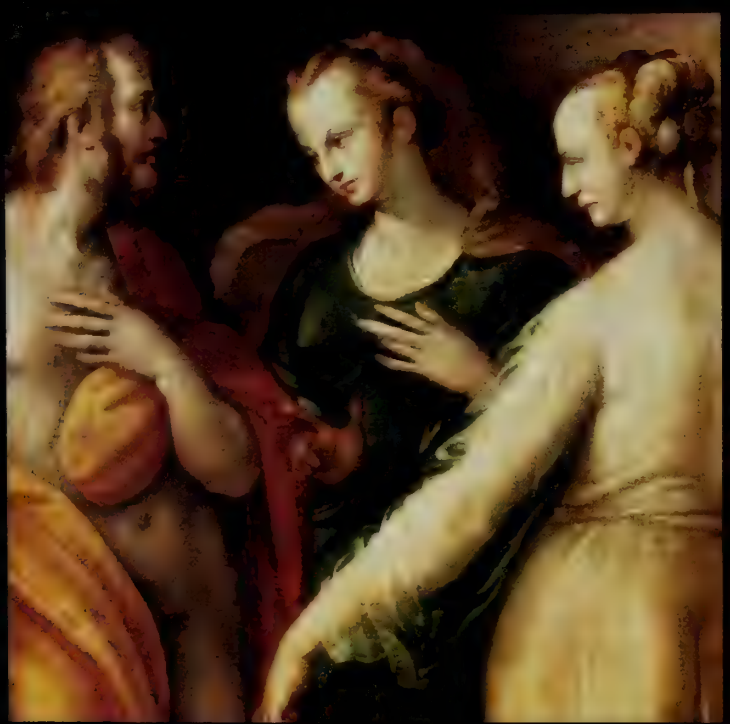
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MID-ATLANTIC TREE HOUSE

RUSTIC WHIMSY INFORMS AN EAST COAST MARSHLAND RETREAT



Architecture by Centerbrook
Interior Design by Mariette Himes Gomez, ASID
Text by Michael Frank/Photography by Scott Frances

"The client specified a house made of wood, which he wanted to be entertaining in and of itself," architect Mark Simon says of the rustic retreat he built amid 3,000 acres of mid-Atlantic marshland and forests. "The lodge needed to be sited above the floodplain; it sits on pilings."

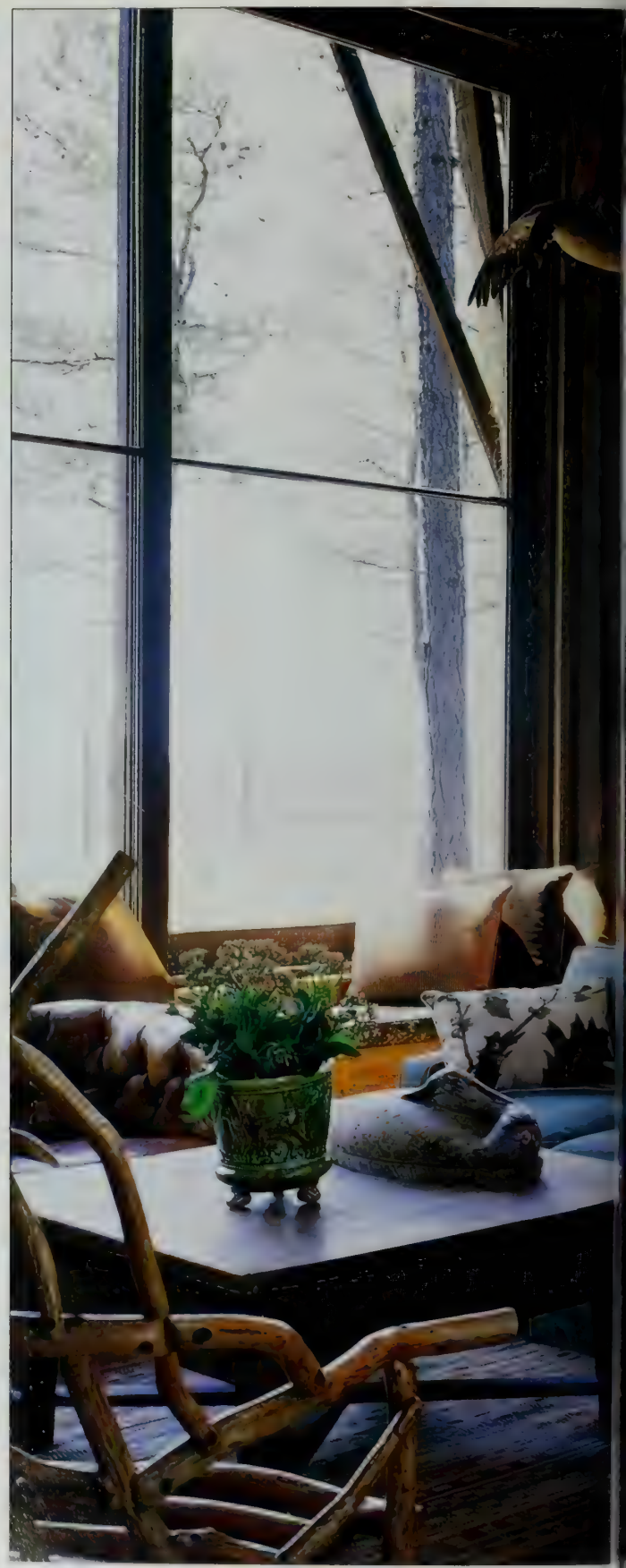


RIGHT: An arched entrance gate leads to the main house. "The theme of natural and man-made starts here, with the eagle sculpture and the nest created out of lumber," says the architect.



BELOW: "The ropes that tie together the natural and milled wood of the columns are meant to evoke a Boy Scout jamboree camp," Simon points out. "The house is faced with split logs; the roof is shake. The staircase is deliberately loopy."





Mongrel architecture," says Mark Simon, "is stronger, just like mongrel dogs. You get tired if you stick to pure lineages. In buildings, as in jazz and rock and roll, mixing and blending are a great, vital American tradition."

Simon, a partner at Centerbrook, an architectural firm based in Connecticut, is speaking generally about his approach to his craft but also very specifically about a project that he and his design team undertook several years ago, on a virgin site that consisted of more than three thousand acres of mid-Atlantic marshland and low-lying pine forest. His client, unmarried when the project began, had a long-standing interest in both hunting and conservation. He sought a substantial rustic lodge, a place to retreat from city living and to entertain business associates and friends.

As the project progressed, so did his life. He married, and children soon came along. The house now needed to function in two different ways while maintaining a spirit, at the client's request, of playfulness crossed with tradition.

"Ralph Lauren meets James Bond," is how Mariette Himes Gomez, who was involved from the beginning as interior designer, recalls the client's summarizing his vision of the final results. "However you put it," she observes, "in my career, this was a one-of-a-kind experience."

The uniqueness derives ...



"As a designer, I was playing to the architecture," says Mariette Himes Gomez. The living room's leather chairs, left, and table at right are from Newel Art Galleries. Charles Edwards chairs, right. Clarence House plaid. Elizabeth Eakins rugs. Windows, Tischler und Sohn.



Above: A copper fireplace warms the rotunda dining room. The mural, by Jim Richmond, "took three years to complete and shows the site before construction, with vignettes of local birds and animals," notes Simon. Table from Florian Papp. Elizabeth Eakins rug.

part from the striking setting but largely from the house's level of craftsmanship and the persistence of its whimsy. By way of a model, Simon turned from the outset to the Adirondack great camps, which he knew intimately, having had great-grandparents who owned two large ones near Saranac, New York. Though the camps had passed out of his family by the time Simon was born, he had visited and studied them, and others like them, and he savored their good humor and the craftsmanship they displayed.

For Simon, the Adirondack camps incarnate a provocative tug-of-war between natural and man-made archi-

Opposite: Fabricated cedar trees reaching up to the skylight form a Gothic-style canopy in the library/sitting room of the guest wing. A secret door leads to the bunk room. Sofas and club chairs from Newel. Charles Edwards cupboard. Table lamps from John Rosselli.







tectural forms. "It's all man-made, of course," he says. "You begin with natural elements—sticks and twigs—and then you turn them into abstract or geometric patterns. I wanted to take the tug-of-war a step further. I wanted to bring it into the late twentieth century."

First, however, he faced the issue of how to site the house and determine its layout. Attentive to its intended double uses, Simon arrived at a three-part plan that from above looks like a large airborne bird, with two spreading wings flanking a more compact central body; given the importance of waterfowl to the landscape, the form makes a subtle nod to its setting while at the same time taking advantage of vistas that remain picturesque for a full three hundred and sixty degrees. The central portion, which contains the living room and entrance hall, is given special weight and emphasis by a tall lookout tower; one wing contains the dining room and, upstairs, the family bedrooms, whereas in the other, guest bedrooms cluster around a dramatic library/sitting room.

Simon's tug-of-war is initially evident in the façade of the house, which is surrounded by a colonnade whose shapes evoke trees. The columns begin as slices of local white oak, but their "branches" are actually made of milled lumber, pressure-treated and bolted together as a standard wood truss would be. Thus the great-

continued on page 260

"We didn't do a lot of painting," says Gomez. "Our work was more about finishes, textiles and furniture." LEFT AND COVER: The chestnut-clad master bedroom enjoys light from three sides. Woodworker Daniel Mack fashioned the bed. Canopy, Jack Lenor Larsen gauze.



MODERN VIEW IN MICHIGAN

CONTEMPORARY ELEMENTS ARE TEMPERED BY COUNTRY COMFORTS ON THE DUNES

Architecture by Kathryn Quinn, AIA/Interior Design by Leslie Jones, ASID
Text by Dana Micucci/Photography by Tony Soluri



ABOVE: Architect Kathryn Quinn "used building forms and materials that complemented the landscape," she says. The bedroom wing—built on columns to afford lake views and to avoid construction on a dune slope—has a stepped configuration that allows for private balconies.

"In response to the architecture, I favored furnishings with a strong geometry," Leslie Jones says of the interiors she designed for a family's retreat on Lake Michigan. LEFT: The club chairs and tea table in the great room are her own designs. Osborne & Little pillow fabric.

We wanted an escape from the city, a refuge that offered peace and tranquillity in a rustic setting," a Chicago businesswoman says of her new country house, situated amid sixty acres of forested dunes along a remote stretch of lakefront in southwestern Michigan, about two hours from Chicago. The retreat that she and her husband conceived more than five years ago resulted in a three-floor, 10,000-square-foot residence that both honors and surpasses their initial requirements.

"We envisioned a warm home that looked like a country lodge and incorporated a lot of wood and other natural materials," says the young mother of two. "Since we love sports and the outdoors, it seemed appropriate that our living environment reflect a closeness to nature. We also entertain a lot, so it was important that the house be large enough for overnight guests. The interiors had to be durable—we didn't want people to feel like everything was precious."

Constructed of western red cedar, Douglas fir and Wisconsin limestone, the couple's modernist house rises from a thick tangle of beech, maple and oak trees. Limestone pathways link the house to the beach, the swimming pool, the tennis and paddle tennis courts and a network of hiking trails. Nestled between two dunes overgrown with high grasses and wildflowers, it blends



In the great room, Jones, who had in mind "a clean, modern, tranquil interior," used "horizontal pieces to contrast with the soaring space."

The horse weathervanes are 19th century; the Haida totem pole is circa 1875–80. Clarence House sofa fabric; Lee Jofa pillow velvet.





"The challenge in the small master bedroom was to include a king-size bed as well as a seating area," Jones says. Quinn designed a window seat that also provides storage and exposed the sloped roofline to amplify the space. Elizabeth Eakins rug.

harmoniously with its natural surroundings.

"The architecture is both ordered and unstructured, like nature itself," says Chicago architect Kathryn Quinn, who designed the residence. Oriented toward Lake Michigan, the house is an assemblage of simple vernacular spaces of varying shapes and sizes, with shed roofs typical of agrarian midwestern structures. "The geometric rigor offsets the untamed feeling of the site and establishes the house as a safe haven," Quinn says. "We used local woods, stone, glass and metals that patinate to further integrate the structure with the landscape."

The most unusual architectural feature is an elevated, staggered wing supported by heavy timber piers that extends from the main volume of the house toward the lake. Playfully reminiscent of a wharf or a tree house, the wing was necessitated by an ordinance that prohibits construction on dune slopes. It

houses a study and three of the six bedrooms, each with a private balcony and lake views, and it serves as a gallery for part of the couple's collection of American folk art and Native American art.

The heart of the house, however, is the second-floor great room—a soaring space with a twenty-six-foot-high pitched beam ceiling, a limestone fireplace and a west terrace framed by a wall of glass doors offering wide lake views. There, the unifying vision of Chicago-based interior designer Leslie Jones is at once apparent.

Drawing on styles ranging from contemporary to Arts and Crafts and Art Déco, Jones has created a clean, crisp space. "Since this was meant to be a vacation home, the interior is informal and uncluttered, not visually challenging or aggressive," she says.

For a sitting area in the room, she combined many of her own designs—Jean-Michel Frank–inspired club chairs in textured earth tones, open-frame mohair-cushioned chairs, a parchment-and-oak-topped tea table and glass-and-oak end tables. A low table by California architect Gene Summers has a tooth-carved-oak slab top that echoes the white-oak-paneled walls and millwork,





ABOVE: Clerestory windows bring natural light and cross ventilation to the study off the master bedroom. The built-in white-oak cabinetry and desk were designed by Quinn. Clarence House upholstery fabric; Elizabeth Eakins rug.



BELOW: In the screen porch, which has 180-degree views, "we created an area for both dining and relaxing," Jones says. Sutherland chairs, sofa, low table and dining table from Donghia; Old World Weavers check; Osborne & Little solid pillow twill.

"THE HOUSE'S GEOMETRIC RIGOR OFFSETS THE UNTAMED FEELING OF THE SITE," QUINN SAYS.

which were sandblasted to resemble driftwood.

The adjacent dining area is defined by a long oak table, ten high-back chairs upholstered in woven leather and a dramatic iron-and-wood hanging light fixture with a series of laced parchment shades, all designed by Jones.

Counterbalancing the great room's linear architecture and furniture are sculptural folk art objects ranging from nineteenth-century copper horse weathervanes and a North Carolina painted jelly cupboard to a prancing carousel horse and old carved wood shorebird decoys. Native American creations such as a sixteen-foot-tall Northwest Coast totem pole and patterned baskets contribute to the room's handcrafted aesthetic.

Jones worked with the owners as well as with several galleries, including the New York–based Ricc[illegible]/Maresca Gallery, to build [illegible] two-hundred-piece art [illegible]. "There's a looseness and spo[illegible]taneity to the folk art that

continued on page [illegible]

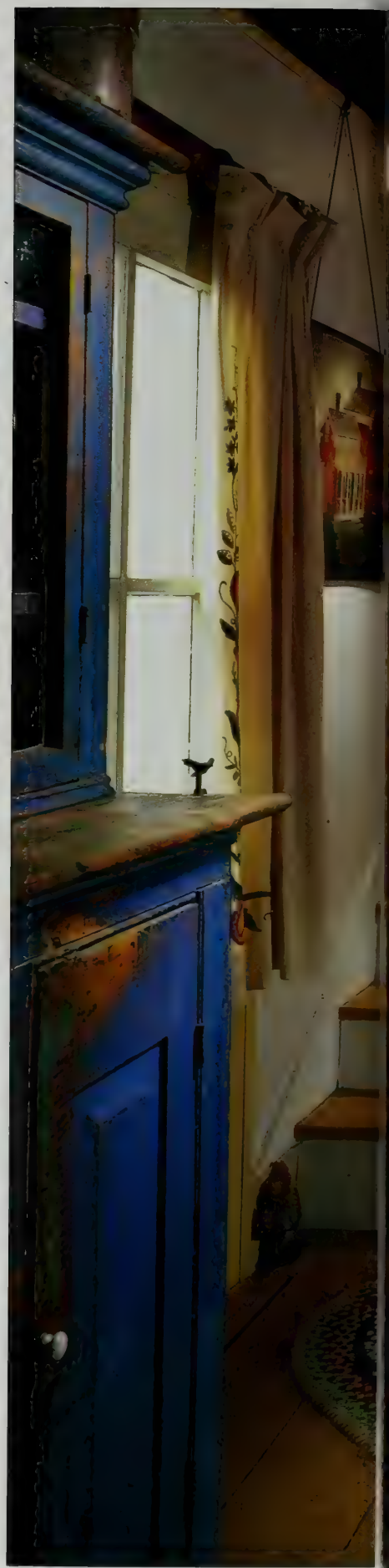
The hallway of the bedroom wing, which serves as a gallery for the clients' collection of Native American and folk art, faces the forested dune. Bedrooms on the opposite side overlook the swimming pool, visible through the columns.



IN THE VERMONT VERNACULAR

COLORFUL FOLK ART TREASURES FILL A DEALERS' HOUSE IN MANCHESTER





Text by Jeffrey Simpson
Photography by Peter Aaron/Esto

The adjacent small towns of Manchester Village and Manchester Center in southwestern Vermont represent two kinds of nineteenth-century communities. In Manchester Village the rambling, pillared Equinox hotel was the favorite resort of Mary Todd Lincoln and now sits surrounded by grand old summer "cottages." Neighboring Manchester Center was once known as Factory Point and was home to woolen mills and tanning factories. But both towns retain the white clapboard charm characteristic of a nineteenth-century New England where the inhabitants' livelihoods had changed from farming rocky hillsides to catering to summer visitors and working in light industry.

Local gallery owner Timothy Stevenson and antiques dealer Phyllis Carlson appreciate the many strands of this heritage. Stevenson's gallery shows work created by a Manchester area artists' colony that flourished from the 1930s through the 1950s ("Five *Saturday Evening Post* cover artists lived around here," he says), nineteenth-century watercolors and period art for children. Carlson's shop features nineteenth-century textiles, painted and formal furniture, silver, china and glass. The home they share, separate from their respective shops, is a circa 1820 Greek Revival cottage located on the green in Manchester Center, near to where the town offices and the school once stood.

"When we were looking for a house together, we couldn't find a place big enough for the collections we'd accumulated," says Carlson. "One day about three years ago we were having lunch in a Mexican restaurant across the street from the house, and we noticed the For Sale sign on it. It had been empty for three years before that, but the town wouldn't allow a sign for a while."

"I got very excited, because it seemed to me that the original fabric of the

ABOVE: **The circa 1820 house shared by Timothy Stevenson and Phyllis Carlson in Manchester Center, Vermont, brims with the couple's collection of Americana.** RIGHT: **A hearse's carved panels, painted to resemble draperies, frame an Ammi Phillips portrait in a stairwell.**





The living room, says Carlson, is "always evolving." Portraits, dolls, pillows, furniture and objects are casually arranged and moved as the couple make new finds. "When things look good together, you just want to keep adding; everything complements everything else."







LEFT: The front of the house was used as a shop by previous owners; Stevenson and Carlson have turned it into a small, private antiques store. "We got into the business to support our habit," says Stevenson. "We only sell things so we can go out and buy more things."

BELOW: The bed in a guest bedroom features a circa 1829 toile bedcovering and an antique coverlet used as a canopy. An 1845 sampler hangs near a circa 1841 Vermont chest. Stevenson likes the "freewheeling freedom of expression" of early American rural furnishings, he says.



ing boards that had been sawed in a water-powered lumber mill. We did some deed research and found that the house was really built in 1820 by people who sold it in 1850 to our predecessors."

The front room was always used as a shop. It most likely began as a grain store and later served as a sewing machine shop, an optometrist's office ("We found the pole that the sign, an oversize pair of wooden glasses, used to hang from out front"), a jewelry store and a real estate and insurance office. Carlson and Stevenson use the space for a private shop.

Throughout the rest of the house, the couple's collections impart a period feeling that emphasizes the early nineteenth century. Objects range from the historically significant to the endearingly quirky. On the wall of a landing is a portrait by the great itinerant folk painter Ammi Phillips, flanked by red-and-blue carved wood panels painted to look like draperies for the windows of a horse-drawn hearse. Across the room is a circa 1830 watercolor by folk art portraitist Emily Eastman.

Stevenson also has a scholarly collection of books printed in Vermont before 1830, known as Vermont Imprints in bibliophile circles. "Vermont existed as an independent republic from 1777 to 1791, when it became the fourteenth state," he explains, "and the books printed here reflect the area's sense of cultural self-sufficiency."

As in the best old houses, this one has incorporated change while maintaining continuity. The Greek Revival façade of 1820 sprouted a wraparound porch and a second-floor bay window over the years. When the nineteenth-century tavern next door burned down, the property gained a new side lawn and a giant willow tree. The beautiful things inside, more thickly clustered than ever before in the house's history, represent the best of all these years. □

CALIFORNIA EXTRA VIRGIN

NAN TUCKER McEVOY'S OLIVE GROVE OASIS IN MARIN COUNTY

Architecture by Marc Appleton, AIA/Interior Design by Babey Moulton Jue & Booth
Landscape Design by Patrick Brennan/Text by Susan Sheehan/Photography by Alex Vertikoff





Nan Tucker McEvoy, former chairman of the board of the Chronicle Publishing Company, asked Los Angeles architect Marc Appleton to design a residence for her Marin County ranch. Olive orchards, which cover 70 acres of the 550-acre property, surround the house.



In 1990 Nan Tucker McEvoy, then seventy-two and chairman of the board of the Chronicle Publishing Company, decided "it would be nice to have a piece of land, something close to my San Francisco apartment, where my son and his young family and I could go and picnic."

From her twenty-fifth-floor apartment in the financial district, McEvoy has a panoramic view of the Marin County hills north of the Bay Area. She set about ranch-shopping in those hills, and it was there that she found a five-hundred-and-fifty-acre property. "The assorted buildings on the land had a common feature," McEvoy says. "They had fallen down or were about to fall down. Same with the fences. The previous owner's cows were wandering up to the road."





Top: "Board-and-batten siding and simple gabled volumes recall early-twentieth-century California ranch houses," says Appleton. Above: The kitchen gets morning sun. Chair at left, Rose Tarlow-Melrose House; Nesle chandelier; Christopher Norman floor lamp.

Because the ranch was designated agricultural land, McEvoy faced building restrictions. "Marin County would let me improve existing structures or tear them down and replace them with structures of approximately the same square footage," she says. "But I couldn't build or rebuild until I had an agricultural purpose.

"I wasn't interested in cattle or sheep, and I didn't want to be the five thousand and fortieth person in the state to plant grapes. I'd attended a couple of cooking schools in Italy and had brought back some excellent olive oil. A friend referred me to an olive tree expert near Siena. I spent three days with him, and he agreed to help me start an orchard,



so I bought a thousand Tuscan olive trees and flew them home. That's how I came by my agricultural purpose."

The first time Los Angeles architect Marc Appleton came to the McEvoy ranch, he saw "a mess of buildings" that had, amid the jumble, "an attractive romantic quality," one he would try to preserve. He replaced an older barn that the previous owner had "suburbanized" into a residence with a new house. Appleton used a traditional and informal California ranch vocabulary—board-and-batten siding, exposed posts and beams and simple, gabled shapes. The house and most of the other structures were painted dusty gray. "Nan and I wanted a compound of not-too-glitzy

The living room "is a light and casual room," says designer Michael Booth. "We mixed new furnishings with antiques that we restored and reupholstered." Overstuffed chairs from Brunschwig & Fils; Manuel Canovas bergère fabric; Old World Weavers fabric on lyre-back chairs.

FURNISHING NAN McEVOY'S HOUSE WAS, AS MICHAEL BOOTH PUTS IT, "AN OPPORTUNITY TO MIX NEW AND OLD."

buildings that would blend into the landscape," he says.

"Nan is an active client, and she made many changes to my original design," he continues. "First she wanted a round bay added to the dining room. That didn't fit with the rectangular structure of the house, so I designed a faceted bay. Then her landscape designer, Patrick Brennan, convinced her that the house should be slightly reoriented to take advantage of different views, so it was.

"Being a purist hasn't worked for any of us on Nan's ranch. There's a lot in the house that wasn't my idea, but I'm in a service profession, and Nan has made it quite delightful to roll with the punches. Architecture is a collaboration. I've always looked upon it as the art of constructive compromise. Even Michelangelo had to deal with the whims of the pope."

Because this was the first house ever built for Nan McEvoy, interior designer Michael Booth, of the San Francisco firm Babey Moulton Jue & Booth, gave her many of the things she had wished for and had never had. She wanted random-width Douglas fir plank floors in almost every room, and she got them—as well as a Douglas fir staircase and, in the dining room, Douglas fir beams and ceiling boards. "Douglas fir is warm and friendly," McEvoy points out. She had never owned a rock-crystal chandelier; Booth bought one to hang over the table in the kitchen. She wanted the house to be light; most of the walls are painted in a color Booth and his client refer to as



"The dining bay is at the center of the house and projects out to give one-hundred-and-eighty-degree views of the pool, pond and orchards," says the architect. The large blue glass vase, part of McEvoy's contemporary art collection, is by Dale Chihuly.







"our magic white," more prosaically known as Benjamin Moore 904 and often used with the slightly creamier Benjamin Moore 911. "There's a reflectivity chart in the Benjamin Moore color book I always consult," Booth says. "I try to stay above sixty-five percent."

During the sixties and seventies Nan McEvoy lived in Washington. She was an early member of the Peace Corps, helped run its office in Africa and served as special assistant to its director. She went on to become director of the Washington, D.C., Population Council office and was cofounder and deputy director of Preterm, the first nonprofit abortion service in the capital. Her grandfather Michel H. deYoung and his brother, Charles, had founded *The Daily Dramatic Chronicle* in 1865—a newspaper they would rename the *San Francisco Chronicle*; in 1975 she replaced her ailing mother on the board of the Chronicle Publishing Company. In the late eighties she sold her Georgetown house and moved back to California.

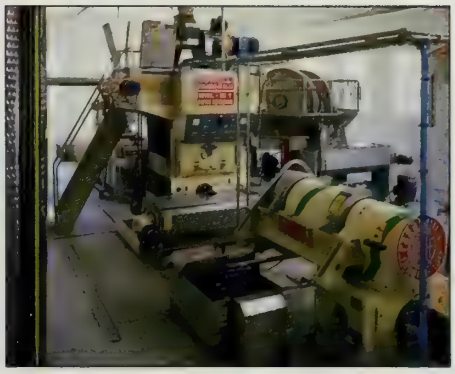
Furnishing her new ranch house was, as Michael Booth puts it, "an opportunity to mix new and old." After her mother's death, Nan McEvoy had inherited quite a bit of furniture, which she placed in storage. A childless aunt had also left her some furniture in the seventies, including a canopy bed from France, which McEvoy had used in Washington without the canopy. Booth, assisted by his associate Steve Henry, reassembled Aunt Helen's bed in the second-floor master bedroom, which has a higher ceiling and a more dramatic scale than most of the other rooms in the house.

The original silk taffeta on the bed's canopy was frayed. "You could blow on it and it would turn to powder," McEvoy says. After the bed had been restored, Booth draped it in a blue chintz with a pink, white and green floral pattern he procured from Jean Monro Ltd., whose fabric Nan McEvoy had admired in the Washington residence of her friend Deeda Blair. Adjacent to the mas-

"Although the materials and structure of the master bedroom evoke early California ranch houses, the ceiling is higher and more dramatically scaled," Appleton notes. The painting is by Joel Werring. John Boone table, left; Brunschwig & Fils striped armchair; Stark carpet.



"HE AGREED TO HELP ME START AN ORCHARD, SO I BOUGHT A THOUSAND TUSCAN OLIVE TREES AND FLEW THEM HOME."



OPPOSITE: "This room is the darkest in the house," Booth says of a downstairs guest bedroom. "We chose a bright and cheerful palette using the client's favorite chintz." The 1997 painting is by Christopher Brown. Cowtan & Tout drapery and upholstery fabric; Stark carpet.

RIGHT: Olive oil is produced in a barn on the property. The pressing machine crushes olives with two granite wheels, at right. BELOW: In addition to the main house, left, Appleton designed the small guesthouse, right. Patrick Brennan landscaped the grounds.



ter bedroom is a bath with a private terrace. "This is some glamour for the country," Booth says.

The large living room contains a felicitous consortium of furniture—sofas from McEvoy's Washington house that Booth had reupholstered, a number of her mother's small tables ("They're the hardest thing to find," he notes), lyre-back chairs Aunt Helen had used to play bridge, armchairs from Aunt Helen that were reupholstered in velvet—and, on the *faux-marbre* mantel, ivory figures that had belonged to her mother. In the living room, as throughout the house, are modern paintings, which Nan McEvoy has been collecting for fifty years, and contemporary paintings, both of which she continues to buy. "I'd much rather design a home for a client with many possessions," Booth says. "Designing for someone who has little or nothing is like designing hotel rooms."

Among McEvoy's more unusual pieces is a chandelier made from a hundred-year-old birch tree that was believed to have been planted on the original homestead. She was so sentimental about the tree that when it died, Booth transformed the gnarly birch into a chandelier, which he festooned with branches and white acrylic leaves. An-

continued on page 262



A WANDERER AT REST IN NEW YORK

THE HUDSON RIVER VALLEY SUITS PERIPATETIC JOHN HEMINWAY



LEFT: A saltbox-style house in the Hudson River valley is the retreat of writer and producer John Heminway. BELOW LEFT: The nearby Berkshire foothills "are filled with both geologic history and the history of the relationship between the people and the land," he says.

"My heart is really in Africa or the American West," says the journalist, author and television producer John Heminway. "But within range of New York, this is about as close as it gets."

Heminway is talking about the house on a hill he found nearly twenty years ago in Chatham, New York, a Colonial American revival complete with wood beams, low ceilings and massive brick fireplaces. That it appears a good two hundred years older than it is reflects the passion of its original owner, a graphic artist, from whom Heminway bought it. "It took him a decade to build a house that looked as if it had been here for centuries," Heminway says. "He bought up old barns all over Connecticut and Rhode Island, then spent another whole year just buying doors, all of which are two hundred to three hundred years old."

Yet it was more than the house's Revolutionary War look that seduced Heminway. "This beautiful country has a roll and a sway to it," he says, surveying his forty-seven acres of lush green trees and foliage near the foothills of the Berkshires. "You feel as if these hills had human form: They breathe. Standing here, you're on top of a hill, pointing upward. In fact, the whole house is pointing upward—which is the message of this place."



If his surroundings are any indication, the message of John Heminway's life has been travel, adventure and independence—especially from his very social upbringing in New York City and Rhode Island. One of three siblings, Heminway grew up the son of a Manhattan in-

Text by Nancy Collins
Photography by Billy Cunningham



vestment banker and his wife. His mother was a "high-energy collector, bird-watcher, autodidact and great beauty," he says, pointing to a haunting portrait of her—a voluptuous brunette, elegant in a yellow evening gown—by Aaron Shikler.

Heminway's interesting lot in life also included a godfather named Clark Gable, who was once engaged to his paternal grandmother, Dolly O'Brien. "My last memory of him was when I was a young boy," he recalls with a smile. "I walked into the house one day, and there sat Clark Gable. 'You've got to talk to Mr. Gable,' my mother said. "He's on his way to Africa.' I said, 'Gosh, where are you going?' He said, 'To Kenya, to make a film called *Mogambo*.'"

At age sixteen, Heminway followed in his godfather's

Surrounding the fireplace in the keeping room are family treasures and portraits of Native Americans. "There's great beauty in these portraits, but I also see a kind of sadness that makes my heart leap," Heminway says. The chairs are covered in kilim fragments from George Smith.





"I BUY ON IMPULSE. YOU DON'T ALWAYS KNOW WHERE SOMETHING IS GOING, BUT IT WILL FIND ITS PLACE."

footsteps, beginning a lifelong love affair with the continent that he would return to dozens of times. Accompanied by Charles Darwin's great-grandson—"an explorer, or so he called himself"—he drove across southern Africa, including Botswana, South Africa and Zimbabwe before ending up in Mozambique. There, using the journals of David Livingstone, "we discovered his initials carved in the middle of a hollow baobab tree," he says. "We were the first people to ever see it. Livingstone had talked about a big tree, but he also said he'd never stoop to the vanity of carving his initials in it. But clearly these were his: 'D. L.'"

Africa, in fact, has yielded much to the sensibility of Heminway's Chatham property—most prominently in the form of a giant white elephant skull that rests under a Stonehenge-like rock arrangement next to the pond. Its place in his collection dates back to the seventies, when Heminway wrote and produced a television special

A chess set from Tanzania's Makonde tribe sits on a living room table. "The chessmen are animals and potentates," notes Heminway, who has visited Africa more than 60 times. "They make you see how talismans can be transferred between cultures." Brunschwig & Fils fabrics.

BELOW: Photographs of Heminway's family are arranged on a living room table. His grandmother, second from left, "was engaged to Clark Gable and is alleged to have introduced Mrs. Simpson to the Prince of Wales," he says.



BELOW: A bronze by Jonathan Kenworthy, inspired by one of Heminway's African memories, stands in a room devoted to Africana. "I've never collected anything for monetary gain," says Heminway. "I only collect things that turn my heart."



featuring director John Huston in search of the biggest elephant in the world. "One night Huston, who was a hero of mine, and I got to talking about the world's greatest natural sculpture," Heminway remembers. "He said, 'Henry Moore thinks it's an elephant skull.' We vowed to bring some back and did; one went to Ireland with Huston, and the other came to the United States with me. Today, of course, there wouldn't be a hope in hell that you could get something like this out of Africa. But I love it; it's like my druid monument."

Inside the house, Heminway has devoted one entire room to what he calls his "colonial past," a space full of African artifacts, artworks, ostrich eggs and a carved wooden board with stamp-size compartments that hold tiny wooden balls. "That's a board for *bao*, one of the oldest games in the world," he says. "I bought it from a Samburu warrior in northern Kenya, who offered to sell it to me after I watched him play."

Also present is a striking bronze of a nude African man toting an umbrella, by Jonathan Kenworthy. "I gave him the idea for this when I told him about traveling through the desert, north of Kenya," Heminway says. "Suddenly I saw this figure floating out of nowhere, like a mirage, and it's a man, stark naked and carrying an open umbrella to keep off the sun."

Heminway credits his lifelong proclivity for collecting things of all sorts to his mother, whom he describes as "a scholar of American furniture." "She donated one of the first pieces—a statue of Father Time—to the Museum of American Folk Art in New York," he recalls. "But she wasn't a period snob."

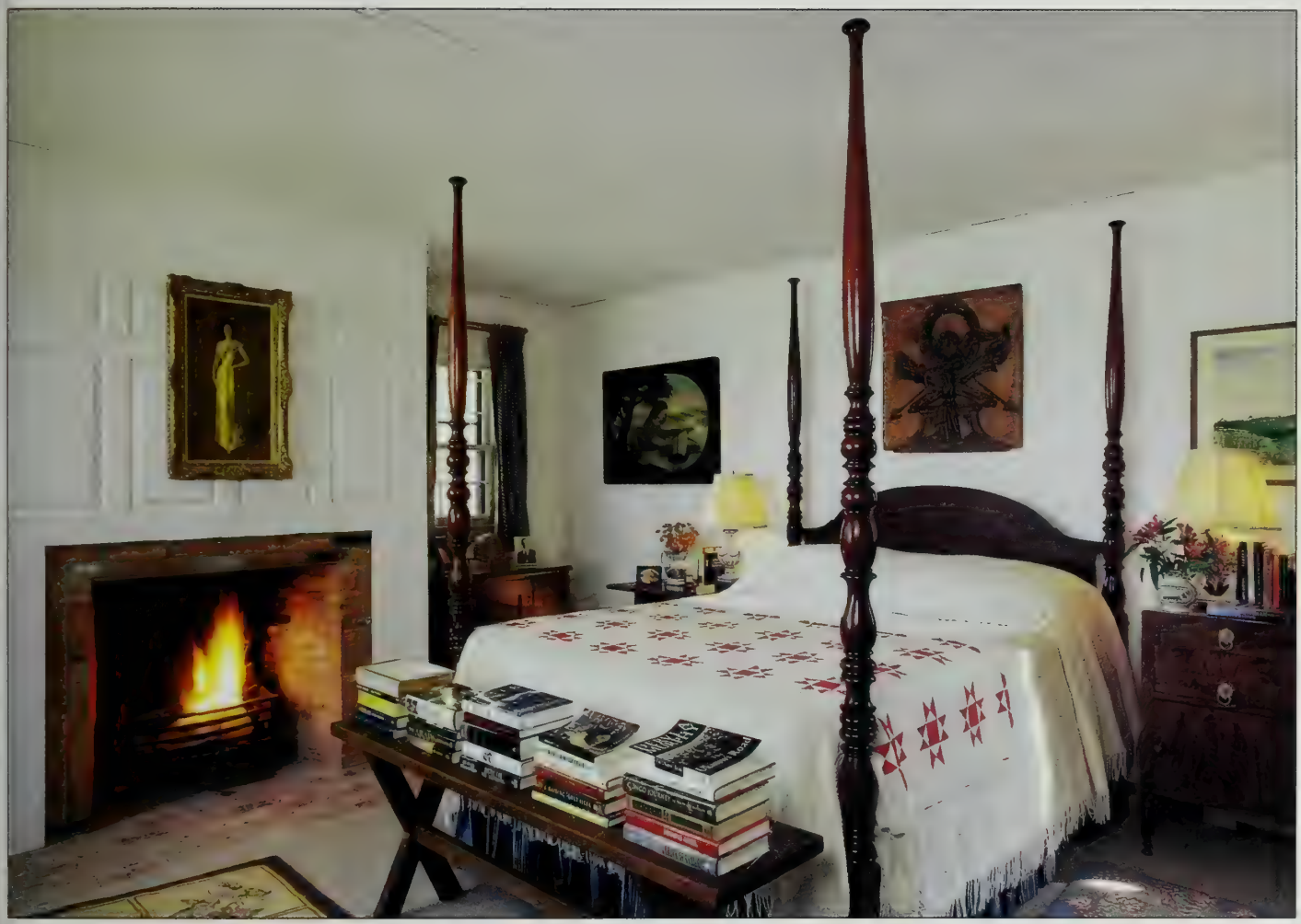
Nor is her son, who has taken obvious advantage of

OPPOSITE: In the dining room are an 18th-century Rhode Island corner cupboard, a wide-board table and a 19th-century tin candelabrum "so precarious you almost have to call the fire department to supervise its lighting." The scenes on the plates on the table are by Currier & Ives.




THE NAMES OF THINGS

BELOW: An Aaron Shikler portrait of Heminway's mother hangs over the fireplace in the master bedroom. "I don't believe in simply 'decorating,'" says Heminway (bottom). "Living spaces should have a meaning. They should be an extension, even a projection, of yourself."



living in a region well known for its antiques. "I buy completely on impulse," he says. "You have to trust yourself. Never buy for value. You don't always know where something is going, but it will find its place." He learned this, he says, from his sister, Hilary Heminway, an interior designer, who helped her brother with the Chatham property and with whom he shares a ranch in Montana. "My sister's great strength as a designer is to understand people, to bring their characters into their homes."

The women in Heminway's life, in fact, have had quite an influence on his house's décor. "I've had a lot of great loves in my life, who have all come into this house and adopted it as their own—which made me happy," says Heminway, who has never married but recently became engaged. "So there are elements of their taste, their style, their presence. And a number of my paintings I bought in the company of other people; I think about those people every time I look at them."

It was Heminway alone, however, who added the indoor pool to the property's second building, a more modern version of the original that also houses an office and guest quarters. So as not to mar his sweeping green vistas, he tucked the tennis court out of sight, behind a hill.



"My whole life is built around this house," Heminway says, pointing to a tiny grave abutting the elephant skull where he buried one of his dogs. "You want a house to reflect your life, and this house is very personal to me. It's not a public house; I've got a little apartment in New York for that. I don't come up here to socialize. I come here to write. A house should be a kind of sanctuary. And this is mine." □

OPPOSITE: A New England quilt dominates the wall above the bed in a guest room. Heminway's sister, designer Hilary Heminway, advised him and helped select materials for the house. "She believes I suffer from a disease called *horror vacui*—fear of empty spaces," he says.

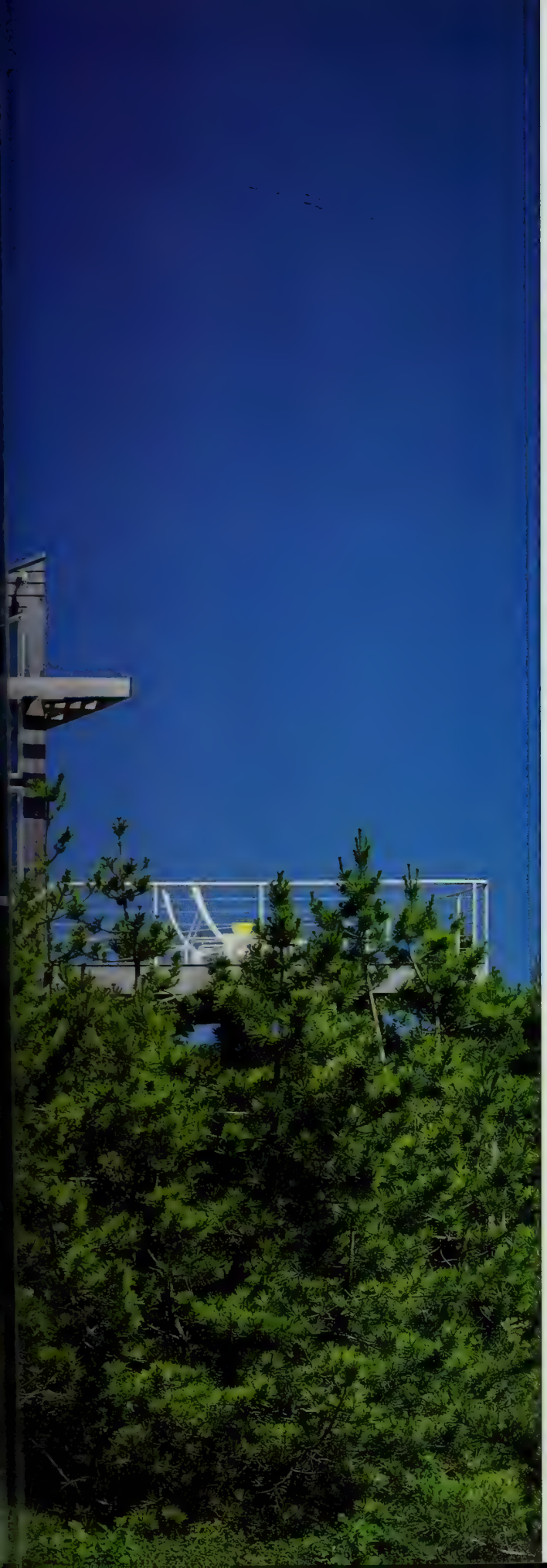
ARCHITECTURE

THROWING A CURVE ON CAPE COD

A DYNAMIC COMPOSITION REDEFINES THE SEASIDE COTTAGE IN MASSACHUSETTS

Architecture by Schwartz/Silver
Text by Mildred F. Schmertz
Photography by Peter Vanderwarker





BELOW: In the living area, to the right of the fireplace, the architect added a glass alcove. "The client wanted a protective bubble only slightly larger than a chair in which to read his Sunday paper and be surrounded by nature and the elements," Schwartz explains.



The first time architect Warren R. Schwartz visited the site of the vacation house he was to design on Cape Cod, he and his associate Jonathan Traficonte were surprised by the spot chosen by their client, one of the nation's leading real estate developers. The firm, Schwartz/Silver Architects, had carried out various commissions for him, but never a house.

"We expected him to have bought an extraordinary piece of the landscape—vast acreage on a promontory overlooking the ocean with no houses nearby, a place completely secure from neighbors," recalls Schwartz. "We were puzzled by the modesty of the location."

The neighborhood consists of summer houses that are little more than camps clustered together—a mix that includes smaller residences from the 1950s as well as larger shingled beach houses. "We began to wonder what had motivated our client and his wife to plunk themselves down in the midst of all this," Schwartz admits. The answer turned out to be simple: The couple did not want to be isolated, and they have friends in the community. Furthermore, they wanted their retreat to be a far more relaxed and informal place than their permanent residence.

Because the client had stud-

LEFT: "The western façade is the house's liveliest," Warren R. Schwartz of Schwartz/Silver Architects says of a shingle-clad residence he built on Cape Cod. "We did an 'upside-down' layout so the upper floor, which has the views, would contain the main living spaces."





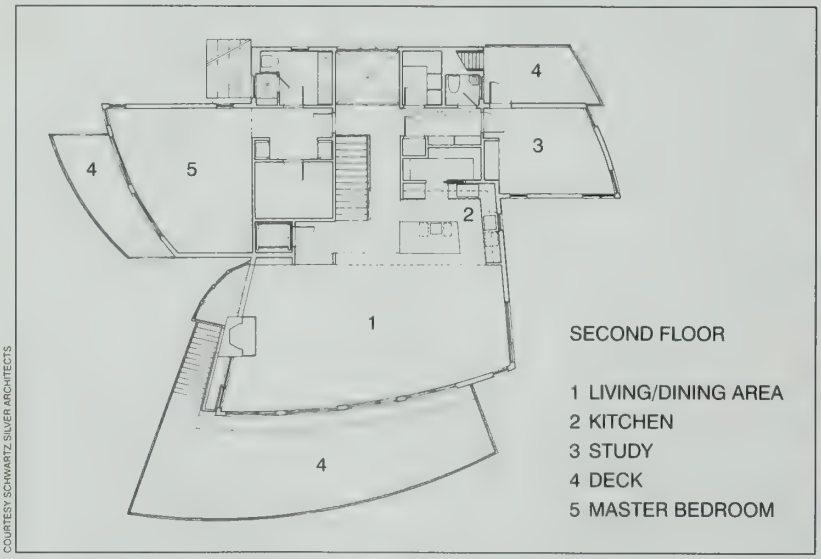
A sweeping vista of Cape Cod Bay defines the living/dining/kitchen area. "The wall is curved because the view isn't just straight ahead," Schwartz notes. The ceiling is a great, single arc from one end of the house to the other, interrupted only by the chimney.

BELOW: A guest bedroom, one of three at ground level, is shielded by indigenous scrub pines. BOTTOM: The upper-story floor plan shows that the house "pinwheels from its center, with terraces extending from each room," the architect says. "There aren't many straight lines."





"I THOUGHT OF THE ROOF AND CEILING AS A SAIL CATCHING THE BREEZE," SAYS SCHWARTZ.



COURTESY SCHWARTZ-SILVER ARCHITECTS

ied architecture (not to become an architect but to be a better developer), he was intensively engaged with Traficonte and Schwartz in the design of the house. "We had to fax drawings to him in Europe, Mexico, Venezuela —wherever he was," recalls Schwartz. "He did critiques in his hotel room and sent them back so we could incorporate his ideas. He wanted the house to be a collaborative work of art."

The resulting 4,500-square-foot residence was positioned to take advantage of the views of Cape Cod Bay, to the south and west, and the tidal marshes, to the east and north. To make the most of these vistas, the living/dining/kitchen area, the master bedroom and the study were placed on the second floor, while the entrance hall, three guest bedrooms, the exercise room, storage space and the garage are on the first floor.

Schwartz likes to call this arrangement an "upside-down house," and it was inspired by the layout of a house that had previously been on the site. Putting the major living



spaces upstairs created a platform higher than the surrounding rooftops and well above the sand dunes, scrub oaks and pitch pines. This organization not only opened the principal living areas to unobstructed views but allowed the architects to dramatize these spaces by inventing dynamic forms, such as those of the curved roofs and ceilings.

None of the rooms on the second floor, except for the kitchen, bath and storage areas, are rectilinear. Instead, each is defined by a gently curved exterior wall opening onto a wood deck whose edge follows the wall's arc. While the northern side is flat, the other elevations are more complicated. On the western façade, for example, curves intersect, decks jut forward, a

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"Part of the deck is as wide as the living area, and its shape follows that of the wall," Schwartz says. A cedar trellis reinforces the curvilinear geometry and tempers the sunlight filtering inside. The entrance hall, an exercise room and a storage area are on the first floor.





Architecture by Jonathan L. Foote, AIA
Interior Design by James Magni
Text by Verlyn Klinkenborg
Photography by Mary E. Nichols

RETHINKING RANCH STYLE IN MONTANA

MULTICULTURAL TOUCHES FOR A LOG HOUSE NEAR BOZEMAN



No matter who you are or where you come from, moving to the country brings changes that aren't always predictable. "If you'd told me eight years ago that I'd have pictures of animals hanging in my kitchen . . . ," Linda Chambless begins, and then she pauses in disbelief, her sentence trailing off into the crisp air of southwestern Montana. Chambless looks around her at not only a kitchen but an entire house filled with animal portraits—horses mostly.

Eight years ago Chambless lived in Los Angeles, where her business partner was James Magni, the interior designer who brought this house to life. Her version of country living in those days was a ski condo in Jackson, Wyoming, and her aesthetic, at work and at home, was decidedly contemporary. Now she lives in a pastoral valley ten miles outside of Bozeman, and in a manner that

ABOVE: Linda Chambless's Montana ranch house was built of salvaged logs by architect Jonathan L. Foote. LEFT: "Inside, it's like the United Nations," designer James Magni says of the eclectic furnishings he used throughout. "But it *is* a country house, so it's very forgiving."



ABOVE: In the living room, Magni juxtaposed pieces such as a 19th-century Brazilian writing table and a 19th-century *tansu* cabinet. A bronze chandelier with mica insets "brings down the scale to create intimacy," Magni says. The loft area serves as a guest bedroom.

OPPOSITE: A 1996 oil by Joe Andoe hangs over the living room fireplace. The settee, from the 1930s, was designed by Thomas Molesworth. Antique Japanese backpack, left, pillows and National Upholstering sofa available through Mimi London. Sofa velvet from Dakota Jackson.









TOP: A glass wall in the breakfast area maximizes views of the Bridger Mountains. Magni placed 19th-century Indonesian chairs around a locally made log table. ABOVE: The 1993 painting *Untitled (Red Horse Head)* by Joe Andoe is displayed in the hallway. Kilim from Aga John.

still surprises her. "I never thought I'd have a log house," she confesses.

But sometimes one choice leads to another with faultless if improbable logic, only to reveal in the end that life was always bending in a single direction anyway. "I wasn't even going to look at this site," Chambless says. "I told the realtor, 'We've got fifteen minutes—let's go.' And that was it—it had everything." Then one day she went to visit architect Jonathan L. Foote in nearby Livingston, because, like her, he competes in the equestrian sport called cutting. They may have talked horseflesh and cattle, but what really struck Chambless was Foote's remarkable skill with logs, particularly square-cut timbers salvaged from old buildings like the two-story structure he found in Belgrade, Montana, that was to become the core of her house.

Foote also understood the relationship between the site and the house. "The building is nestled down so it doesn't invade the land," he explains. "One goes from a very dra-



matic landscape to an intimate shelter."

Logs usually seem like an informal and wholly vernacular material, but as Chambless's house demonstrates, much depends on the proportions in which they are used. Some of the rooms in her house are as relaxed as hand-hewn logs can make them: the master bedroom, the office, the kitchen, a windowed gallery (overlooking the pond in one direction and the Bridger Mountains in another) and the back porch, where Chambless likes to spend a lot of time, especially on summer evenings.

The vaulted living/dining area, however, is more formal—a virtue of its lofty geometry—even if the logs and furnishings are not. Tall windows look out over a pasture and gather the Montana light, which reveals within an eclecticism that is part of Chambless's character. A Molesworth settee rests by the fireplace, while around the dining table—a Brazilian worktable made in the 1800s—she has placed contemporary Cab chairs in Bordeaux-

"Rich autumnal colors provide warmth in the cold weather," Magni says of the hues in the master bedroom. The tufted ottoman, which Magni designed, is covered in a velvet available through Mirak. The drapery velvet is from Dakota Jackson. Aga John carpet.





THE HOUSE "IS NESTLED DOWN SO IT DOESN'T INVADE THE LAND," FOOTE EXPLAINS.

colored leather designed by Mario Bellini. "I've always wanted those," says Chambless. "They're so comfortable. But when Jim Magni called Italy and told them we were ordering the chairs for a ranch, they just couldn't believe it."

The eclecticism in Chambless's house is bound together by her personal taste, of course, reflected in Magni's interior design. But he uses different words for the effect he wanted to achieve, calling it pluralism, global modernism, multiculturalism. Chambless wanted a country house, Magni says, but the question was, country where? The answer—country anywhere. "As the Japanese say, if you reduce everything to nature, it feels at home," he notes. "We've drawn from rural settings worldwide to create a rural setting in Bozeman. The goal was to get the eclectic to work with the vernacular. As a result, the house has an open-mindedness about anything."

But what gives Chambless's residence its Rocky

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"The Bridger Mountains were the generating force in the overall orientation of the house," says Magni. "Then we choreographed smaller, framed views." On the rear porch, which faces a pond, are four Dutch colonial chairs from Java and a willow chair made in Montana.

ANTIQUES

TRAMP ART

REMARKABLE OBJECTS CRAFTED FROM HUMBLE MATERIALS

By John A. Cuadrado



RIGHT: *Mirrored Wall Pocket*, John Zadzora, 1912. Crate and cigar-box woods; 27" x 17". A wall pocket carved by a prison inmate has a lower compartment for storing combs. Dave Irons Antiques, Northampton, Pennsylvania.

OPPOSITE: *Model Building*, Stanislas Pichette, circa 1920. Crate wood and glass; 32¼" x 27⅞". An elderly man took two and a half years to finish a model building with 77 windows. Sholl Antiques, Norwood, New York.

Early in this century a Pennsylvania mill worker by the name of Karl Adleff spent months carving and joining 997 pieces of cigar-box wood to make a gift for his fiancée. Layered with inventive pyramidal forms, the jewelry casket he created was inscribed "Made for the one I love, the love shall never fade away."

Fade away it did. Adleff married another woman, and his jilted sweetheart wrapped his marvelously worked present in burlap and relegated it to the back of a closet. The box did not see the light of day for over sixty years.

Today, Adleff's jewelry casket is treasured as a virtuoso example of what is now known as tramp art. Like his box, tramp art has spent a good part of this century hidden away—unwanted, forgotten and misunderstood. It is only in recent years that tramp art's full aesthetic significance has begun to be acknowledged and its true place in the history of folk art explored. As tramp art has been rediscovered in our attics, garages and cellars, new scholarship has examined the identities of its creators. Pieces of extraordinary imagination and craftsmanship have come to light that belie the genre's reputation as crude and artless and make clear that the best tramp-art works deserve to be placed on an equal footing with other more traditionally recognized forms of folk art.

Produced from about 1870 until the 1930s, tramp art was a whittling craft characterized by layered chip-carved decoration. Once considered to be exclusively the work of itinerants—tramps and traveling journeymen—this art form is today increasingly viewed as the creation of settled men of working-class origins. The name tramp art itself is a relatively recent invention, postdating the heyday of the style and based on the romantic notion that much of this work was carved in hobo encampments around roaring fires. Though some relatively small and simple pieces may well have been fashioned by wanderers, tramp art can more aptly be compared to its female craft equivalent, quilting. Like quilting, tramp art depended on the piecing together of leftover materials—typically cigar- or fruit-box wood, although all manner of discards were used, even cast-off dynamite crates. Like quilting, too, tramp art was both utilitarian and recreational, a productive long-term pastime, enjoyed at home in a frugal, industrious age before television.

Though tramp art can seem overwhelmingly complex, it is based on essentially simple techniques. Using humble tools—most often pocket knives—thin pieces of wood were chip-cut along their edges with a series of V or U shapes. These notched pieces were then glued or nailed together in layers of diminishing size to create the illusion of deep carving and to form a variety of decorative motifs. In this way, modest repeating elements could achieve stunning cumulative effects. Five, ten or even fifty layers of chip-carved wood might be used to produce patterns forming everything from basic geometric elements to hearts, stars, anchors, flowers, birds and half-moons.

Chip carving is an age-old tradition brought to the United States and Canada by immigrants from central and northern Europe. The devel-





opment of the tramp-art style of chip carving arose with the dramatic increase in cigar consumption in the mid-nineteenth century. Cigar-box wood fed the growth of the craft and helped define its ambitions. The finely spaced notching and layering techniques devised by tramp artists were a natural response to the thinly milled wooden sheets used in cigar-box construction. In the United States, a tremendous amount of discarded wood became available after the 1860s, when excise tax laws required not only that cigars be boxed but that the boxes be used only once. By 1914 annual American cigar-box production had risen to some 233,355,000 units. Cigars were symbols of affluence, and these boxes were often fabricated of such noble materials as aromatic Spanish cedar, Brazilian mahogany and American redwood. Less exotic woods were also available to tramp artists as the increasing reliance on rail transportation brought mountains of pine shipping crates to refuse dumps at local rail depots.

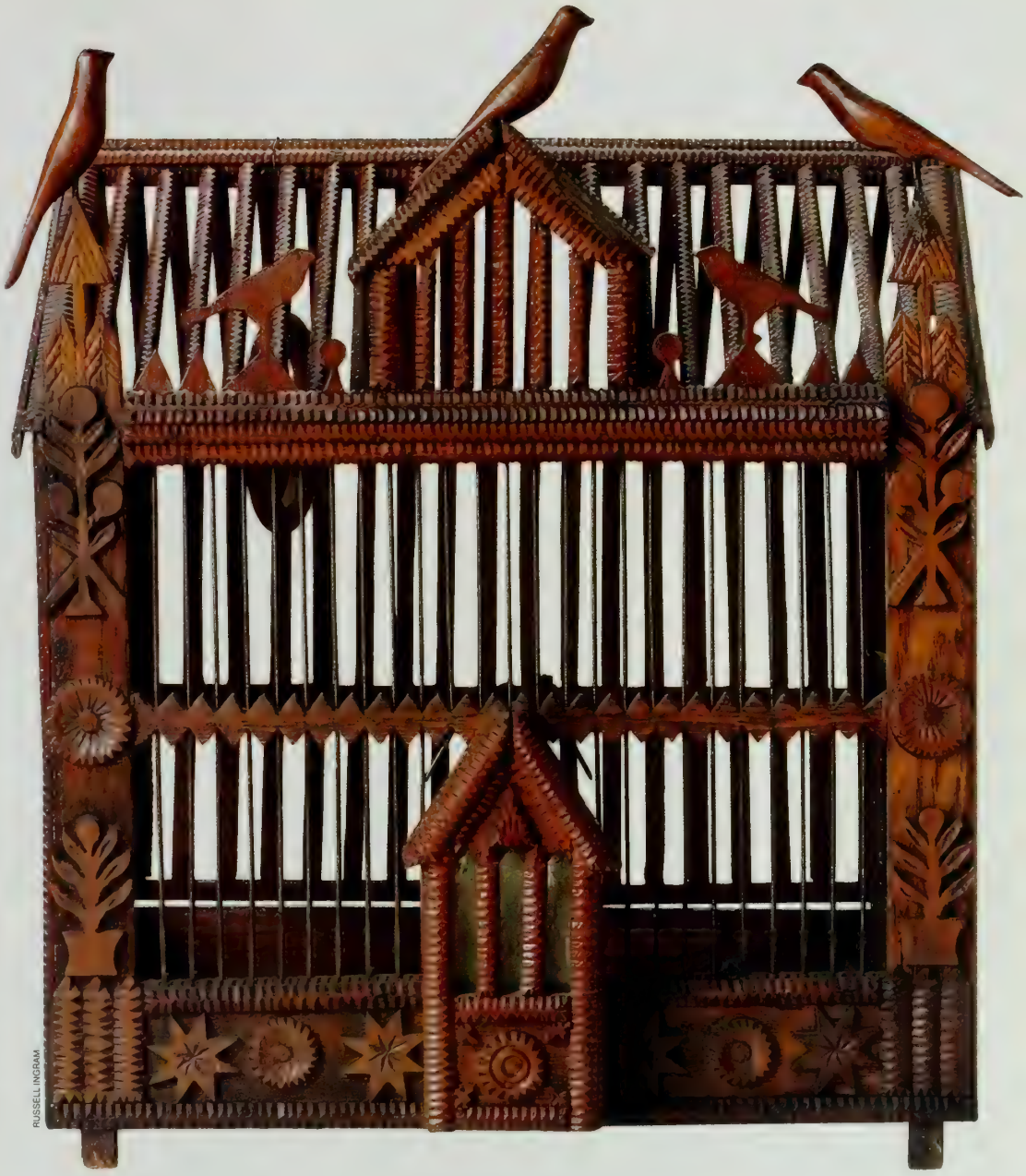
Much of the pleasure that tramp artists derived from their craft seems to have been delight in turning such found materials into objects of beauty. Tremendous persistence, ingenuity, planning and skill were required to transform small, thin sheets of wood into an incredible variety of boxes, frames, pincushions, clocks, mirrors and

***Blue Cabinet*, circa 1890–1900. Pine-crate and cigar-box woods; 44" x 22½". Touches of gold paint enliven the chip carving on a cabinet. A secret compartment is nestled between the two lower drawers. Clifford A. Wallach Art and Americana, New York.**

toys. Larger pieces were also created: sideboards, desks, chaise longues, beds and, later, even Art Déco floor lamps and radio cabinets. Very much personal tours de force, tramp art was designed to impress—"Look what I've made from those old boxes!"—and often to memorialize its makers. One extraordinary seven-foot-tall mirrored armoire, carved and layered with an intricate gridwork of geometric forms, includes an inscription giving the full genealogy of its creator so that there never would be confusion as to who made it. Other pieces are signed, include pictures of their makers or give details regarding the fabrication of the object. One inscription on a dresser from the 1880s proudly notes that it was composed of "850 cigar boxes, 27,500 pieces of wood, 150,000 notches and took 7 months steady work to complete."

Indeed, the ingredient essential to all tramp art was time. Tramp art dated from an age with few forms of mass entertainment, when time could weigh heavily, especially during long winter evenings. Boredom could be alleviated by the invention of complicated woodworking projects, and it is noteworthy that many examples of tramp art were produced while their makers were recovering from illnesses or while on strike against mill or factory employers. Still other pieces were fashioned when their makers were enduring long retirements in institutions like the New York State Soldiers' and Sailors' Home, or in prison. One circa 1930 box bears a poignant label: "Made by a Lifer in S"—presumably solitary confinement—"He had a lot of time on his hands."

There is no doubt that the production of tramp art provided a certain comfort. As tramp artists became adept at their craft, their hands could move almost on their own, giving the process of carving and chipping a calming, meditative, almost hypnotic effect. It is perhaps the potential that tramp art offered for escape that explains the tendency of many examples to exhibit an obsessive attention to detail. One Hudson, New York, man spent thirty years working with a razor to chip-carve a model of a church he



RUSSELL INGRAM

ABOVE: *Birdcage*, circa 1910. Crate and cigar-box woods; 18" x 14¼". A birdcage features a feeder designed as a front door, a dormer window protruding from the roof, and reliefs of flowerpots on the front façade. Sparkle Plenty Antiques, Cambridge, Massachusetts.



LEFT: *Finished Box*, Charles Healey, 1893. Cigar-box wood; 22⅞" x 13⅜". A sewing box has hidden drawers, probably used to hold needles; the top lifts to reveal an inner well in which supplies and pieces of needlework could be stored. Latte Arts, New York.

RIGHT: *Eiffel Tower*, George Paul Keilberg, Fond du Lac, Wisconsin, circa 1915. Apple- and orange-crate woods; 108" x 44". Keilberg whittled a nine-foot-tall model of the Eiffel Tower with an internal staircase of 1,000 steps. Booth/Stephenson Antiques, New York.



TRAMP ART COULD BRING OUT A MAN'S OBSESSIVE TENDENCIES BUT COULD LIBERATE HIS SENSE OF FANTASY AS WELL.

had known as a boy in Poland, complete with balustrades, altars, stations of the cross and candelabra. Another fashioned a clock tower with a miniature museum set inside its base for which he carefully carved tiny in-the-round versions of Michelangelo's *David*, Rodin's *Thinker* and the Louvre's *Victory of Samothrace*. The obsessive determination required to complete a major piece of tramp art is perhaps best captured by the diary entry of the wife of Carl Briston, a Barberton, Ohio, man who was working on a china cabinet. On her wedding night in 1886 she wrote, "I so dearly love the man, but I will never find it in my heart to forgive him for instructing me to remove labels from cigar boxes on this our honeymoon."

Though tramp art could bring out a man's obsessive tendencies, it could liberate his sense of fantasy as well. Icicles drip from shelves. Hearts and doves form mirrors. Steer horns sprout from

OPPOSITE: *Picture Frame and Easel*, John Etter, Graham, Washington, circa 1900. Cedar and apple-crate wood; 84" x 56". One of the largest and most elaborate pieces of tramp art ever created won its maker (below) a $1,000 prize at a 1909 fair. Top Hat Antiques, Oklahoma City.



COURTESY TOP HAT ANTIQUES

picture holders. Roosters guard clock faces, and snails climb clock cases. Everyday objects were incorporated in these caprices to be given new lives. The tines of celluloid combs become the keys on miniature piano music boxes, light sockets are placed in fancy-laced wooden shoes, and headlight reflectors serve as the interiors of pedestal-form compotes. Such extravagant fancies might include concealed levers, trick mechanisms or pivoting elements to open secret chambers or hidden drawers.

Carving was frequently enhanced by the juxtaposition of different wood tones. One Eastlake-style mirror from 1893 uses alternating chip-carved pyramids of black walnut and cream-colored holly to form a harlequin pattern. Although shellac and varnish were the usual finishes applied to tramp artworks, gold or silver lacquer also might be used, as might vividly hued paints, sometimes varying layer by layer in patriotic reds, whites and blues. In some examples, added decoration was provided by applied brass tacks, pearls, rhinestones, colored glass or foil. So, too, might flat areas

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OJAI ARTS AND CRAFTS

GREENE AND GREENE'S ULTIMATE BUNGALOW IN CALIFORNIA

Interior Design by Isak Lindenauer/Landscape Design by Paul Hendershot
Text by Christopher Finch/Photography by Dominique Vorillon

In the annals of California domestic architecture, no names stand higher than those of the brothers Charles and Henry Greene. The robustly romantic and exquisitely detailed houses they designed in the first decade of the twentieth century are archetypal expressions of the American Arts and Crafts Movement. These mostly shingled wood structures display a profound respect for artisanal finesse—derived from the British followers of William Morris—that the Greenes imaginatively blended with a Japanese-inflected aesthetic and a sure sense of American practicality. Their influence has been enormous.

The Greene and Greene reputation is based on five buildings—known collectively as the ultimate bungalows—completed between 1907 and 1909. The most famous is the Gamble House in Pasadena, the city where the Greenes had their office. Perhaps the least known of their major commissions is the Charles M. Pratt House, also called Casa Barranca, which since 1909 has occupied a live oak–clad slope in Ojai, overlooking the valley that was the setting for Shangri-La in the film *Lost Horizon*.

"Casa Barranca," says Isak Lindenauer, who has been extensively involved with William and Jennifer Moses, the present residents, in restoring the house, "is the Greta Garbo of Greene and Greene's great bungalows, the one that has most successfully guarded its privacy."

William Moses, a cable television entrepreneur, and his wife, an artist, bought the property in 1994. "The house had suffered from neglect," he

In 1909 architects Charles and Henry Greene created a bungalow for Charles M. Pratt in Ojai, California, which is now owned by William Moses. ABOVE: The boulder foundation and the gabled roofline, which echoes the mountains, integrate the house with its rocky site.

After buying the property in 1994, Moses asked Isak Lindenauer to revive the interiors. "It's full of distinctive design elements, like the variety of fireplaces that delight the eye," says Lindenauer. OPPOSITE: The great room features Charles Stickley rockers. Beacon Hill chenille.







says, "but it hadn't been significantly altered in any way. The previous owner had begun restoration work, but there was still a good deal to be done, from painting and replacing shingles to upgrading the kitchen. Even something as simple sounding as replacing shingles can be a challenge. The aging and painting must be just right if the new ones are to blend in. Some small structural changes have been necessary—in order to enlarge a bath, for example—but they've been made within the parameters of the Greene and Greene idiom. Mr. Pratt would have no difficulty recognizing his house."

Then an executive at Standard Oil, Charles Pratt, with his wife, Mary, commissioned the building as a winter retreat. It commands its site with the quiet authority that is characteristic of Greene and Greene houses. Inside, the cedar, oak, Douglas fir and maple have a burnished glow, and most of the original elements—from stunning, handcrafted leaded-glass light fixtures to Edwardian bath fittings—remain intact. The original furniture, designed by the Greenes and built in their workshops, has been dispersed to museums and private collections, but it has been replaced by appropriate Arts and Crafts pieces that William Moses has been collecting for more than a decade with the advice of Lindenauer.

Structurally, the house is one of the Greenes' most satisfying achievements, displaying all of the characteristics that make up their style, assembled under conditions that afforded them more freedom than in the case of other major projects. The low-pitched roofs, exposed joists and rafters, shady overhangs and weathered shingles, along

"Although the original furniture is gone, the house still retains its elaborate light fixtures, built-in bookcases and leaded-glass cabinets," says Lindenauer. ABOVE: **A double oval Limbert table and Arts and Crafts pottery adorn the great room. Carpet from J. H. Minassian.**

OPPOSITE: **"The one exception to these long and low spaces is the dining room, with its emphatically high ceiling, from which drops the magnificent lantern," he notes. "The Greenes added a quality of reverence to the dining experience." J. H. Minassian carpet.**



BELOW: Oak branches, a design motif that is repeated throughout the house, are incorporated into a stained-glass window in the study. A circa 1905 lotus lamp by Elizabeth Eaton Burton and a Yokut bowl rest on the table next to a Charles Stickley cutout chair.



with the rough local stonework of the foundations, terraces and chimneys, all encourage the building to blend into the hilly landscape and carefully tended gardens. Seen as a whole, the structure has an evident logic to it, almost like that of a log cabin, yet it possesses a marvelous complexity—like a Bach fugue compared to the log cabin's nursery jingle.

Two substantial wings project, in the form of a V, from the great room, an eight-sided entrance hall–cum–living room oriented to take full advantage of the morning and evening sun that streams through facing triads of glazed doors and French windows. Interestingly, the great room is among the simplest in the house. But with its reliance on beautifully finished wood, carefully framed views of the landscape and the basic geometries of post and lintel, it is an example of Mies van der Rohe's famous dictum "Less is more." It demonstrates conclusively that the Greenes

RIGHT: In the master bedroom, a pair of curly-maple nine-drawer dressers, an inlaid-maple side chair, a work cabinet and a pansy table by Gustav Stickley join a spindle-back settee by L. & J. G. Stickley. The space opens onto one of the house's three sleeping porches.





"THE LIGHT, THE MOUNTAINS, THE VEGETATION, GIVE THE PLACE A ZEN-LIKE QUALITY."

could express their vision decisively without recourse to excessive decorative detail, though the beam- and ceiling-mounted light fixtures, with their oak-branch motifs, show that the brothers were masters of decoration.

One wing of the building houses the dining room and kitchen and is abutted by a partly sun-dappled, partly shaded porch that serves in fine weather as an additional living area. The kitchen has been substantially modernized, but with an attention to idiomatic detail that is appropriate to the style and period of the house. The dining room is a Greene and Greene gem, its ceiling soaring into the roof area above paneled walls and built-in cabinets that emphasize the verticality of the space, as does an octagonal, wood-framed overhead light fixture that incorporates rubies and jade from Mary Pratt's gem collection. The room is elegant yet intimate, exuding a warmth heightened by the rich tones of the wood and by a fireplace faced with subtly patterned brickwork.

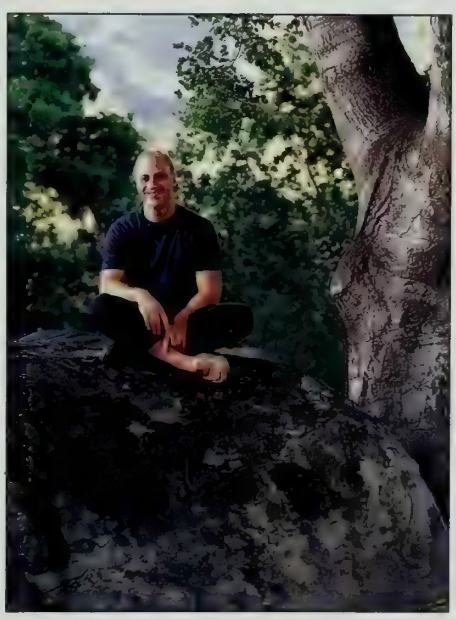
The other wing, two stories high, is taken up by four bedrooms, one of which has been converted to use as a study. The charming space is embellished by typical Greene and Greene design features, including the house's only stained-glass window and an asymmetrical fireplace that is among the most delightful in the architects' repertoire. All the bedrooms partake of the Greenes' understanding of light and space and their appreciation of fine joinery, but it is the master bedroom that embodies their genius to best ef-

fect. In this expansive interior, one has the sense of being aboard some luxurious oceangoing yacht of the Belle Epoque. As in the house as a whole, functionality blends with freedom of imagination and attention to detail to create an ensemble that is exquisite yet highly practical.

The livability of the house is epitomized by the screened-in sleeping porches that open off the bedrooms, providing comfort on hot summer nights. To occupy one of these porches is like being in a grown-up version of a tree house. It is there that one becomes most acutely aware of the continuum of space between the building and its surroundings.

While the Greenes always custom-

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"It's so great living here, and even better being able to share it with others," says Moses (left), who is the cofounder and CEO of Recovery Network, a cable channel and Internet provider that offers people tools to resolve their problems.

"The house sits almost at the edge of a crest of foothills overlooking a deep ravine," says Lindenauer. The inlaid-tile pot on the stone wall is by Jennifer Moses and Kathy Couturié. Landscape designer Paul Hendershot planted iceberg roses and Shasta daisies along a path.



In Texas's scenic Big Bend region, a grouping of 19th-century adobe forts has been reborn as Cibolo Creek Ranch. Its guests can enjoy the area's rugged beauty while staying in lodgings that integrate modern comforts with a devotion to historical accuracy.

HOTELS

DEEP IN THE HEART OF TEXAS

CIBOLO CREEK RANCH ALLOWS GUESTS TO PARTAKE IN THE REGION'S RICH HERITAGE

Text by Michael Ennis
Photography by Robert Reck





OPPOSITE: Preservation laws dictated that the adobe walls in the dining room of La Cienega, one of the site's three forts, remain unaltered. BELOW: "La Cienega is literally at one with the surrounding terrain; the adobe *is* the terrain," says owner John Poindexter.



The guests at Cibolo Creek Ranch quickly make the acquaintance of an unusual little man named Milton Faver. Known for generations as the Mystery Man of southwest Texas's remote Big Bend country, the multilingual Faver went by the hispanicized honorific Don Melitón and was variously mistaken for a New Yorker or a Frenchman; most likely he was a Missouri native. He was only a teenager when he shot a man in a duel and fled to a tiny town in northern Mexico in the late 1830s.

About ten years later he recrossed the Rio Grande and began building his empire. Hardly more than five feet tall, dandied up in the latest Victorian gentleman's attire, Faver fought off rustlers and Apache war parties, eventually running a herd of more than ten thousand longhorns on a vast expanse of rocky, arid range. Wheeling and dealing over sips of his homemade peach brandy, the erstwhile fugitive reinvented himself, in the words of the Texas Historical Commission plaque that welcomes visitors to his old stamping grounds, as "the first cattle baron west of the Pecos."

Today, Don Melitón is bur-

BELOW: What appears to be an armoire in one of La Cienega's guest rooms is in fact a doorway to a private bath. "The last thing I wanted to do was reduce the authenticity of the place by having large, American-style baths with easily visible entrances," says Poindexter.



BELOW: La Morita is the smallest and most remote of the three forts. BOTTOM: A ladder leads to a lookout tower, where guests can view red mesas. Because of Cibolo Creek's isolation, "the air is utterly clear," says Poindexter. "At night the stars are enormous—the size of nickels."







ABOVE: The small adobe cottage adjacent to La Morita—which was "the best-preserved of the buildings on the ranch"—is heated by a wood-burning stove and lit by oil lamps. Over the bed hang 19th-century photos of Milton Faver, the ranch's founder, and his family.



ied atop a tumulus of volcanic rubble overlooking Cibolo Creek, where he bears silent witness to the posthumous collapse of his improbable empire and its equally unlikely restoration. The three adobe fortresses that once defended his domain, reconstructed from their hand-tied ocotillo roofs to their hand-forged brass door latches, have recently become the redoubt of travelers drawn to the wide vistas and pellucid skies of this quintessentially western landscape.

Equal parts working ranch (a few hundred rare purebred Texas longhorns still graze the twenty-five-thousand-acre spread), wildlife preserve, historical landmark and luxury resort, Cibolo Creek Ranch draws a clientele as diverse as its attractions. Its guests include celebrities enjoying a week of solitude and horseback riding; Houston socialites and Dallas professionals trekking into the spectacularly rugged Chinati mountains; European art cognoscenti on pilgrimage to the late Donald Judd's pasture-scale installation of concrete cubes and alu-

minum boxes in nearby Marfa; and bicoastal foodies who have heard the buzz about the remarkable cuisine.

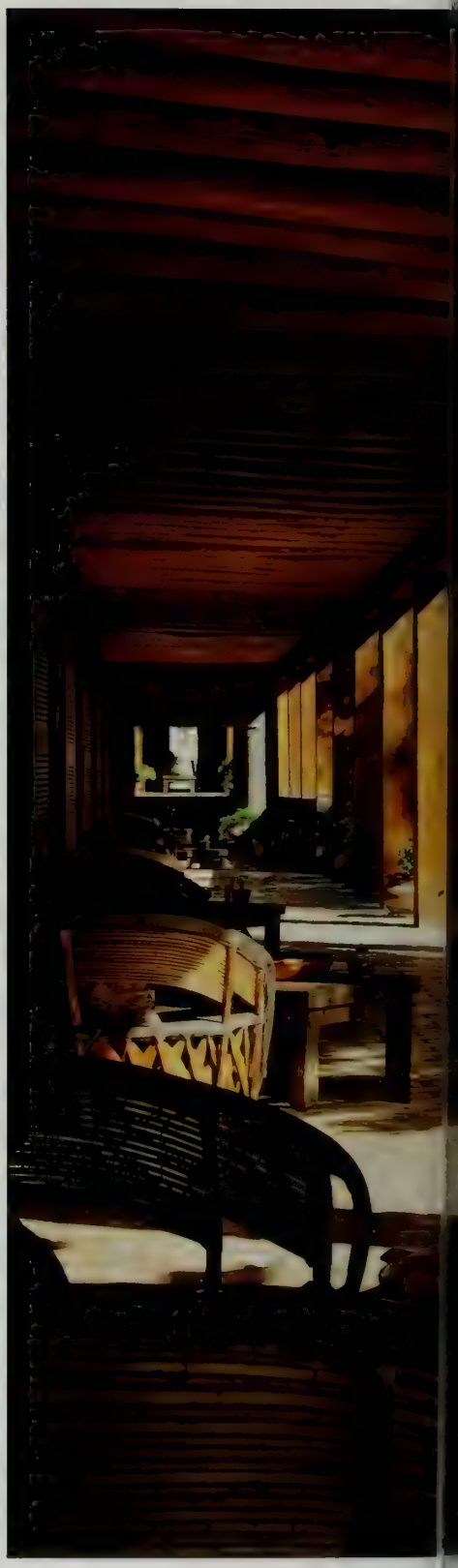
Don Melitón's monuments were rapidly disappearing into dust when entrepreneur and amateur historian John Poindexter, shopping around for a ranch with "character," made his way up the gravel-strewn bed of Cibolo Creek in 1988. "It was like coming home," the third-generation Texan says of the connection he made with the crumbling ruins of El Fortín del Cibolo, the first and largest of Faver's adobe castles. "I knew at once that this was an extremely important historical artifact."

Poindexter spent two years researching the sites before beginning the nearly five-year restoration, enlisting architect Chris Carson of the San Antonio firm Ford, Powell & Carson along the way. They tracked down deeds and travelers' accounts, pored over old photographs, toured nineteenth-century adobe houses throughout the Southwest and excavated the buried foundations at El Cibolo to reveal the exact dimensions of long-razed galleries. "We found photos in the Library of Congress that enabled us to determine the height of the original doorsteps," Poindexter says, underscoring his determination not to neglect the slightest detail.

Whatever remained has been reused. Miles of the ranch's distinctive, mortarless stone fences have been restacked from the rubble of the originals. The mud-pile ruins of eroded walls have been recycled into new adobe bricks. Rock-lined *acequias* that

BELOW: Spanning the adobe walls in the dining hall of El Cibolo is a traditional *viga y raja* ceiling. Beneath the oil painting of Faver is a circa 1800 Spanish chestnut commode; the Mexican table is from the late 19th century.







ABOVE: Behind El Cibolo, the principal fort, is the Hacienda, the only building on the site that was not in Faver's plans. A guest room, filled with Mexican and Spanish furnishings, opens to a courtyard with a stone-lined irrigation channel.



Faver dug to channel spring-water to his orchards and fields have been retrenched, providing the babble of running water in a land that averages less than fifteen inches of rain a year.

At La Cienega, the second-largest and best-preserved of the ranch's three forts, the dining room's cement-hard, one-hundred-and-forty-year-old adobe walls are unadorned originals, as is the cottonwood *viga y raja* ceiling, though its elements are now intricately wired together. Walk into any of La Cienega's four guest rooms and you won't see any twentieth-century amenities to spoil the period mood; compact but luxuriously equipped mod-

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Hundreds of the region's craftsmen and experts aided in the restoration, which "took on a life of its own from the very first day," Poindexter says. ABOVE: The view from the Hacienda's Mexican-tiled walkway includes El Cibolo and an adjacent corral.

CAMP TOPRIDGE REVISITED

RENEWING MARJORIE MERRIWEATHER POST'S ADIRONDACK LEGEND

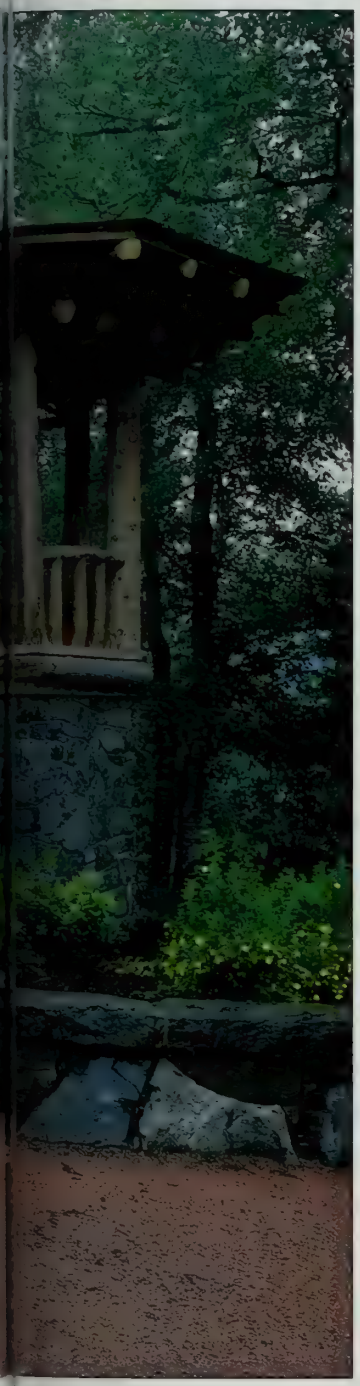


"The goal was to retain its historical integrity," Nancy Rogers says of Camp Topridge, Marjorie Merriweather Post's 1920s Adirondack compound, which she designed with her associates at Rogers-Ford. ABOVE: A new entrance porch was created for the main lodge.

We wanted to be in a cool climate away from the heat of the Southwest, and so we looked all across the northern parts of the U.S., starting out west and kind of working our way east," says a Texas-based businessman who, after beating all those bushes to find the house-away-from-home he longed for, wound up purchasing a legendary getaway in the Adirondack Mountains. There, once upon a time, in the untrammeled wilderness of northernmost New York State, a pack of Vanderbilts, Whitneys, Morgans and Rockefellers bought or erected vast rustic redoubts of local stone and timber and filled them with furniture hewn from the materials of the forest. So quixotic was these nabobs' notion of roughing it that their retreats—their contrived retreats from civilization—were not only civilized but sumptuous.

Among the grandest of the

Architecture by Richard Giegengack, AIA, and Michael L. Bird, AIA
Interior Design by Rogers-Ford/Text by Steven M. L. Aronson/Photography by Stan Rumbough

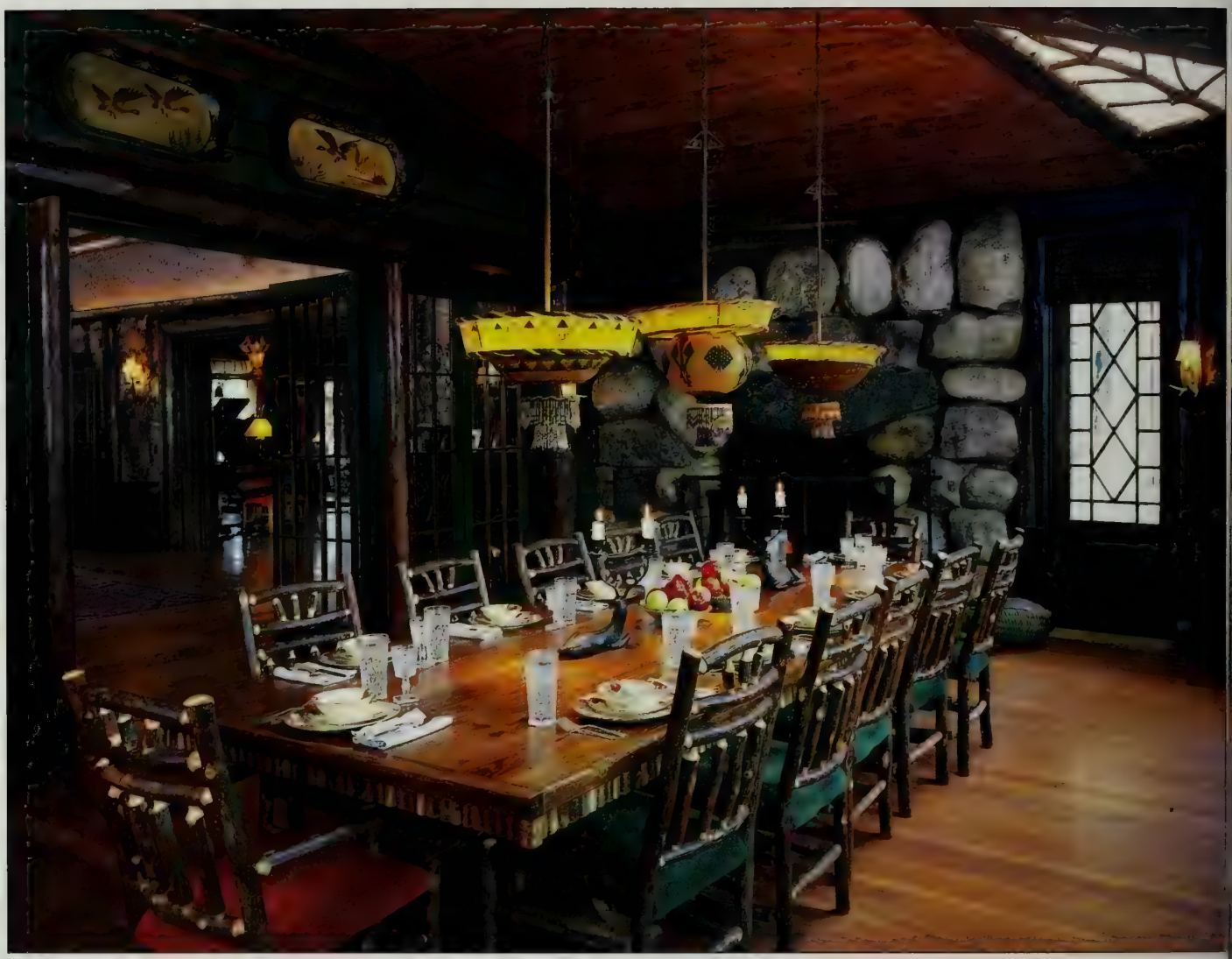




Adirondacks' so-called great camps—and one of only ten listed in the National Register of Historic Places—is Topridge, consisting of an expansive main lodge and a veritable village of adjacent buildings that sprawl across an eighty-foot-high hogback between two sylvan lakes. The original structures on the property were built in 1897 by a mercantile family from Washington, D.C., the Lothrops, and acquired in 1920 by the fabled Marjorie Merriweather Post, the cereal and frozen-foods heiress, just after her marriage to E. F. Hutton. Reconstructing the main lodge and adding a welter of sleeping cabins and service buildings posthaste, she proceeded through the next half century to entertain Supreme Court justices, four-star generals, ambassadors and diplomats in a style unflaggingly, not to say unsurpassably, lavish. Guests would alight from her private railway car or her private plane, the *Merriweather*, then transfer to her twenty-six-passenger launch, also the *Merriweather*, on the far side of the lake for the ride to her boathouse, an extraordinary structure—painstakingly built of stone and gnarled bark-covered cedar, with limbs and branches whimsically blended into the design—that remains one of the masterworks of Adirondack architecture. From its landing they would be carried vertiginously up the ridge to the main lodge in an open-air funicular.

The staff of eighty-five numbered a hairdresser, a masseur, a dance instructor, a tennis pro, a fishing guide and a naturalist—everything, it would seem, but an Indian chief. As if to compensate for this unhostess-like lapse, Post embellished the living room of the main lodge with major Native American artifacts such as Sitting Bull's tomahawk and Geronimo's warbonnet. At her death in

ABOVE: "We refinished or reupholstered many Post-era pieces and incorporated the current owners' antiques into the living room," says Rogers. Schumacher chaise fabric. Brunschwig & Fils red sofa and drapery fabrics. Gold sofa fabric, Hinson. Henredon ottoman table.



ABOVE: "The breakfast room was transformed into a more intimate dining room," Rogers points out. "The door opens onto the newly added porch, which accommodates outdoor eating." The chandeliers are beaded Indian baskets. Chair cushion fabric from Summer Hill.

1973, she bequeathed her beloved Camp Topridge to New York State, which in turn sold it to someone who let it run down into disrepair and desuetude.

Then, providentially, along came the present owner. He had the desire, indeed the passion—as well as the formidable resources—to restore, recondition and revitalize the camp. No stranger to outsize projects, he quickly assembled a team of architects, interior designers, landscapers, artists and artisans. Over the course of three years they all worked together in an earnest of discipline and synergy—under the zealous direction of Sue Jackman, the owner's on-site representative. The basic driveway the state put in upon inheriting the property (in Mrs. Post's day everything got brought in by boat) was scenically rerouted to go right up to the main lodge, thereby making a grand entrance, so to speak —an approach every bit as diverting as the one by lake. Michael L. Bird, an Adirondacks-based architect specializing in the great camp style, designed a covered entrance porch with intricate, organically shaped stick railings and bark-covered log columns.

A wing of walk-in coolers was done away with. ("Keep in mind Mrs. Post owned Birds Eye," Bird says, "and also that she was feeding approximately a hundred people breakfast, lunch and dinner every day.") In short order the breakfast room was turned into a new, more inti-



ABOVE: Architect Richard Giegengack designed a new guest cabin. OPPOSITE: A 19th-century sideboard heightens its Bavarian atmosphere. Clarence House comforter and pillow sham fabrics. Check pillow fabric, Cowtan & Tout. Brunschwig & Fils chair cushion fabric.







ABOVE: Onion domes crown the Russian Cabin. OPPOSITE: The double-height sitting area invites relaxation. Sotheby's antique blanket chest. Chair and sofa pillow fabric, Clarence House. Osborne & Little sofa fabric. Plaid from Lee Jofa. Guy Chaddock armchairs and end tables.

mate dining room, and the old overwhelmingly formal forty-foot-by-twenty-four-foot birch-paneled, stucco-ceilinged dining room was converted into a gathering room or overflow dining area named the sleigh room (after the decorative antique sleighs it contains). The spectacular living room, a 4,000-square-foot space with twenty-five-foot beam ceilings, oak-and-inlaid-mahogany floors and, at either end, colossal stone fireplaces, was wisely left architecturally intact.

Bird went on to replace the Honeymoon Cabin at the edge of a pond with a two-story granite-clad red-pine log cabin. A switchback staircase was fashioned from beaver-chewed logs found on the property and then enhanced with exquisite yellow-birch railings.

The owner commissioned Richard Giegengack, a Washington, D.C.–based architect to design three additional replacement cabins. Keeping



ABOVE LEFT: A bronze owl and branch are set in the trees above Lothrop's Cabin, a building reminiscent of a Norwegian stave church. LEFT: Stained logs frame a seating area arranged to take advantage of the view. Guy Chaddock round table. Cowtan & Tout drapery fabric.







OPPOSITE: A granite foundation and red-pine log walls define the Honeymoon Cabin, which architect Michael L. Bird erected on the edge of a pond. ABOVE: The lower-level bedroom is clad in knotty pine. Summer Hill bench cushion fabric. Carpet from Rosecore.

them basically Adirondack in style, he seasoned two of them with subtle northern-European-village effects. "It was not uncommon in the early days of the great camps for people to bring back from their travels their feelings about this or that country and to have them replicated in their buildings," he explains. The cabin to the east of the main lodge is Bavarian, featuring a stone tower and arches and red-pine log walls. "I literally shoehorned it into place between four big trees, taking care not to disturb their roots," the architect adds. The second replacement cabin, located on the lakeshore, has a flared roof and cupola suggestive of a Norwegian stave church.

The third cabin Giegengack built is Russian-inspired. Standing at the southern end of the camp, farthest from the main lodge, it remains his most ambitious creation, what with its five nested octagons, its roofscape of onion domes and spires, and its decorative patterns drawn from Russian paradigms. "The owner is a student and devotee of Russian culture," the architect stresses. "He also has a sense of space—of the quality of space—that I have rarely found in a client." The cabin has indoor balconies at the



EMILY MINTON

ABOVE: The 1920s boathouse, left, with a seating area and a fireplace, was "originally the only entrance to the camp," explains Rogers. "Arriving guests would take a funicular up to the main lodge." On the upper level is a one-bedroom guest cabin with an expansive porch.

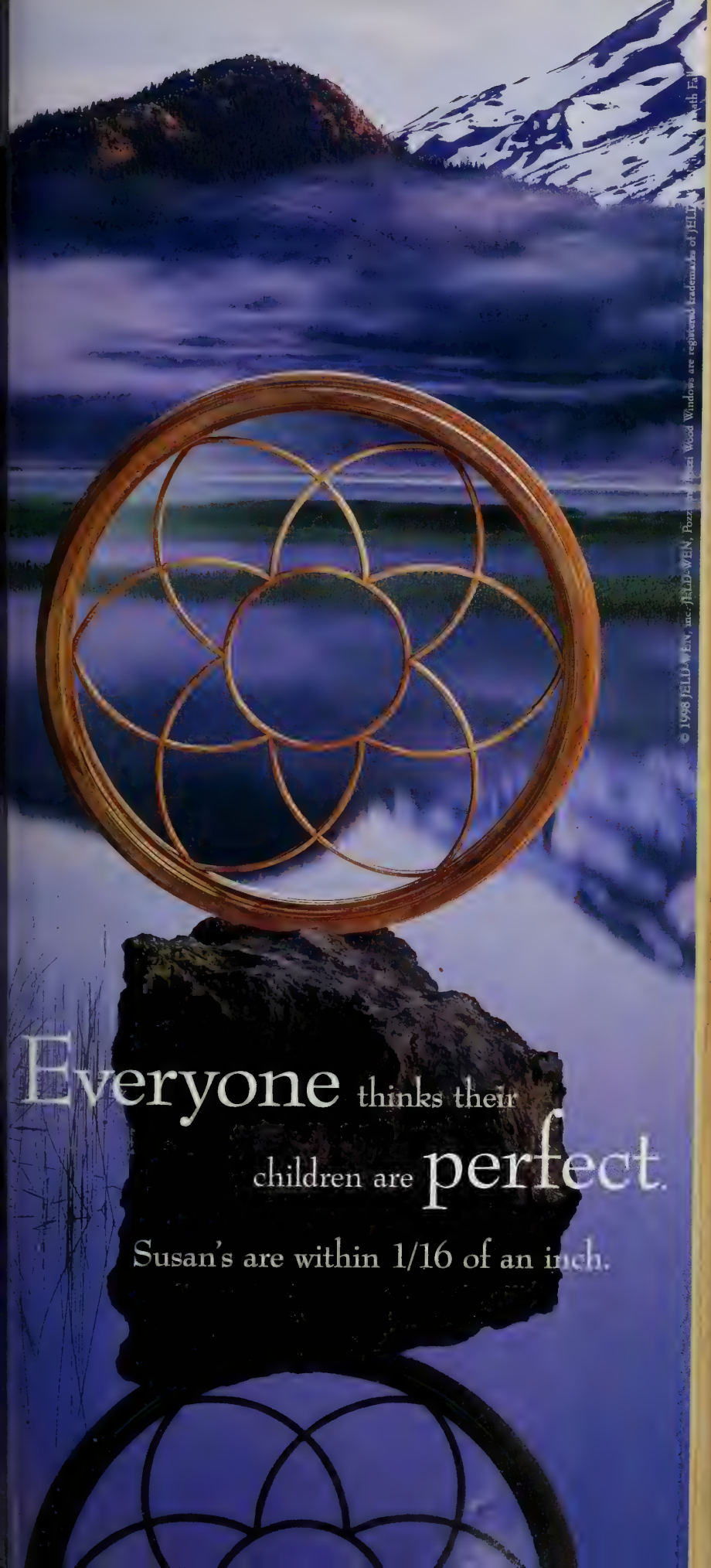
stair landings and double-height proportions in the sitting area and master bedroom.

"We originally designed it as a guesthouse," Giegengack confides, "but then the owner and his wife, who had been sort of moving around the camp, sleeping in different places—because the main lodge has no bedrooms—

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Thick cedar logs support the upper tier of the restored boathouse, which has interwoven branches forming decorative arches over each slip. The recently made guide boat reflects the craftsmanship of ones fashioned in the early 1900s.



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MID-ATLANTIC TREE HOUSE

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camp fondness for using natural elements is given an ironic contemporary twist: "Trees," Simon points out, "turn into lumber before your very eyes."

Similar sleights of hand continue throughout the house. The front stairs are deliberately out of line—"We call it a 'drunken' stair, because it's a party house"—while the forked twigs that make up the railings on two of the interior staircases are arranged so that the twigs themselves seem to be walking down the steps. In the library/sitting room, trees were "re-created" to form a Gothic arched canopy. There are secret doors, two-way mirrors, a wine tower (rather than cellar). All this reflects a James Bond swagger, a palpable sense of fun.

Yet the client had also invoked Ralph Lauren, which to Gomez means "a respect for quality, for heritage real or imagined, for things carefully chosen and beautifully made." In this regard, architect and interior designer alike consider themselves lucky to have crossed paths with Daniel Mack, a woodworker who has written three books on the rediscovery of his craft.

"I found my soul mate," Simon says of meeting Mack, who quickly became the house's chief consultant. Mack personally did some of the construction and built some of the furniture; he also supervised a large team of carpenters, to whom he gave instruction and loaned specialized tools. Other craftsmen who made significant contributions to the project include Joel Schwartz, who fabricated wrought iron hardware using bird and animal imagery, and Jim Richmond, a painter who created the dining room mural, which depicts the site before the house was built on it and simultaneously illustrates twenty-four hours and the four seasons.

The living room is representative of the house as a whole in its reflection of a successful collaboration between architecture, craftsmanship and interior design. Double height in its volume, oriented visually to a fireplace that is tall enough (at six feet) to walk into and three bands of windows that are tall enough (at eleven feet) to offer a vast panorama of marshland, the room has a muscularity and an amplitude that one associates with the great halls of eighteenth- and nineteenth-century country houses. Yet Gomez ensured that it had a conviviality too. She created three separate seating areas: one around the fireplace; one along the dominant, south-facing bank of windows; and one near windows at the far end of the room, for early breakfast or afternoon tea.

Against the walls, which are paneled with chestnut reclaimed from Pennsylvania barns, Gomez used what she calls "masculine" materials—corduroy, leather, tapestry—in strong blues, greens and tans that stand up to the wood tones. The upholstered furniture is her design; wood furniture is a combination of antiques and pieces, such as the low table near the fireplace, fabricated in the rustic idiom by Mack.

"I shopped for this house for three years," Gomez recalls, "and I learned that the rustic style was practiced in England and France as well as in the United States. I never felt the need to be monogamous in the provenance of the things I chose." Her search produced a range of tables, chairs and other objects featuring motifs based on twigs, branches and antlers—decoration by way of forest and bestiary. Yet not every element in the house is from nature.

In the library/sitting room, for example, taking her cue from Simon's Gothic arch, Gomez found a Gothic-style cupboard to contain the television. And in the double-height dining room, the rather formal round English oak table was responsible not only for the tone of the room but for its shape, which was developed with the table in mind. Rounded-back chairs, a round rug that has stylized grasses, barks and flowers, and a round chandelier all help the room to remain in character, while Richmond's vibrant mural introduces a sly interplay between indoors and outdoors, the natural and the replication of the natural.

Mark Simon's mixing and blending once again: "You often hear it said that we're a melting pot of a country," the architect observes. "Only I'm not sure whether we're a soup or a stew. For me this project will always be more stew than soup. Quite a number of distinct, even assertive, flavors have been brought together. I like to think they hold their own in a harmonious—and lighthearted—whole." □

MICHIGAN

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plays beautifully against the rigorous architecture," she notes. "The goal was to highlight the art and not overwhelm it, so I chose contemporary, streamlined furniture in muted beach and woodland tones. When I couldn't find something I needed, I designed it myself."

The screen porch off the great room "required furniture made of materials that could endure outdoor exposure for nine months," says Jones. She furnished the space with teak slatted tables and thick-cushioned armchairs upholstered in sage-and-rust-checked cotton; a teak dining table and chairs; a sisal rug; and striped Roman shades.

Connected to the main body of the house by a white-oak stair tower, the wharflike wing contains a study, a master bedroom and two guest bedrooms that all share the great room's sloped ceilings and wide views. Jones's spare white-oak furnishings, such as the beds and several night tables, however, are adapted to smaller spaces. Folk art includes antique log cabin quilts, painted blanket chests and weathered architectural fragments. The similarly designed bedrooms are equipped with window seats and built-in wardrobes, linen draperies in earth and water hues and black-slate and glazed-tile baths. Patterned carpets in warm pine, coral, blue and mustard shades complement the art and soften the hand-scraped hickory floors throughout.

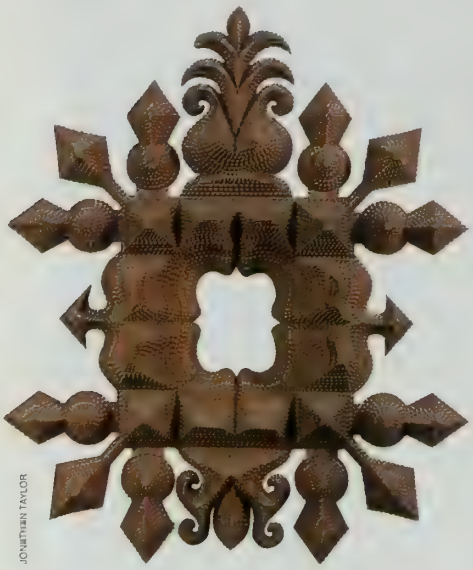
"There's a flow of color, texture and geometric motifs between all the rooms, which are decorated as parts of a larger whole rather than as distinct individual spaces," says Jones. "In keeping with the clients' wish to blend the inner and outer landscapes, I used organic, sensual fabrics like suede, mohair, linen and wool. Along with the Native American and folk art objects, they add texture and depth."

"We love the simplicity of the architecture and design, as well as the handcraftsmanship that's evident everywhere—in the art and textiles and the stone and wood surfaces," says the wife. "The house is also very functional. The rooms easily convert into spaces conducive to hosting large parties or just reading a book. No matter what we're doing, there's a sense of calm that makes us feel like we've really escaped." □


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TRAMP ART

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JONATHAN TAYLOR

***Frame*, circa 1910. Cigar-box wood; 25" x 20". A frame with extremely fine chip carving, a remarkable 21 layers deep, has unusual curvilinear elements. The Ames Gallery, Berkeley, California.**

surrounded by chip carving be inset with fabrics or matrices of seashells, china shards or crushed mica. Inevitably, the lithographed labels from cigar boxes also could figure in decorative schemes, with lush tropical scenes or images of exotic maidens or of historic figures inset in chip-carved surrounds.

As befits works upon which so much attention was lavished, tramp art was most often presented as tokens of affection to spouses, family members or friends. A notched shadow box preserving a bridal crown might honor a wife, a watch-stand commemorate a graduation or a fully furnished chip-carved dollhouse spoil a granddaughter. The intensely personal nature of these creations makes their history in the second half of this century all the more painful.

Fortunately, the days when tramp art could be found abandoned on piles of firewood or offered in neighborhood junk sales for a quarter are gone. The myths that have characterized the field are dying too. Tramp art is at last being placed in its true social and cultural context. As the identities of its makers are recovered, we can only stop and thank them for their loopy homespun fantasies and enjoy the wild, freewheeling journeys on which they take us. □

CALIFORNIA

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other distinctive piece is an armoire decorated by San Francisco artist Wayne Thiebaud, a friend of McEvoy's. As a gift to her, he painted it with such edibles as a sandwich with olives, a cheeseburger with pickles and a white cake. Inside the armoire is a television that has never been watched.

Where some prefab metal buildings had once disheveled the landscape, Appleton erected a traditional barn complex with porches and gabled roofs. One barn accommodates the state-of-the-art olive-pressing equipment McEvoy imported. "It isn't every architect who gets to design an olive barn," Appleton says, "much less one containing Rapanelli machinery—the Maserati of olive oil presses—from Foligno, Italia."

In the past eight years McEvoy has had eleven thousand olive trees planted on seventy acres of the ranch. On the eve of her eightieth birthday, she looks forward to planting an additional two thousand. Her olive oil, all of it designated extra virgin and labeled "estate grown, pressed & bottled," is sold by Williams-Sonoma and Dean & DeLuca. She may be the only person in *Who's Who in America* who lists as her avocation "overseeing California olive grove ranch producing fine extra virgin olive oil."

> "Architecture is a collaboration. I look upon it as the art of compromise. Even Michelangelo had to deal with the whims of the pope."

Nan McEvoy continues to travel a great deal—she spent last New Year's Eve in Kathmandu—but appears happiest at her ranch. "I love to look out at my trees," she says. "The first thousand trees seemed like sticks when they landed at San Francisco Airport. The sticks bloomed, and then they looked like willow wands. Now I see my olive trees as silver and beautiful, and I love it when the wind blows the leaves up like silver skirts." □

ON CAPE COD

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glass-enclosed alcove emerges from a crevice, a lead-coated copper chimney serves as a pivot, and the great arc of the living/dining area's sixteen-foot-high glass wall swings into sight. Beneath its immense deck is a terrace for two guest bedrooms, shaded by the overhang. "Elements like the lead-coated copper barbecue, the entrance canopy and the chimney are attached to the building like barnacles to a ship's hull," Schwartz points out.

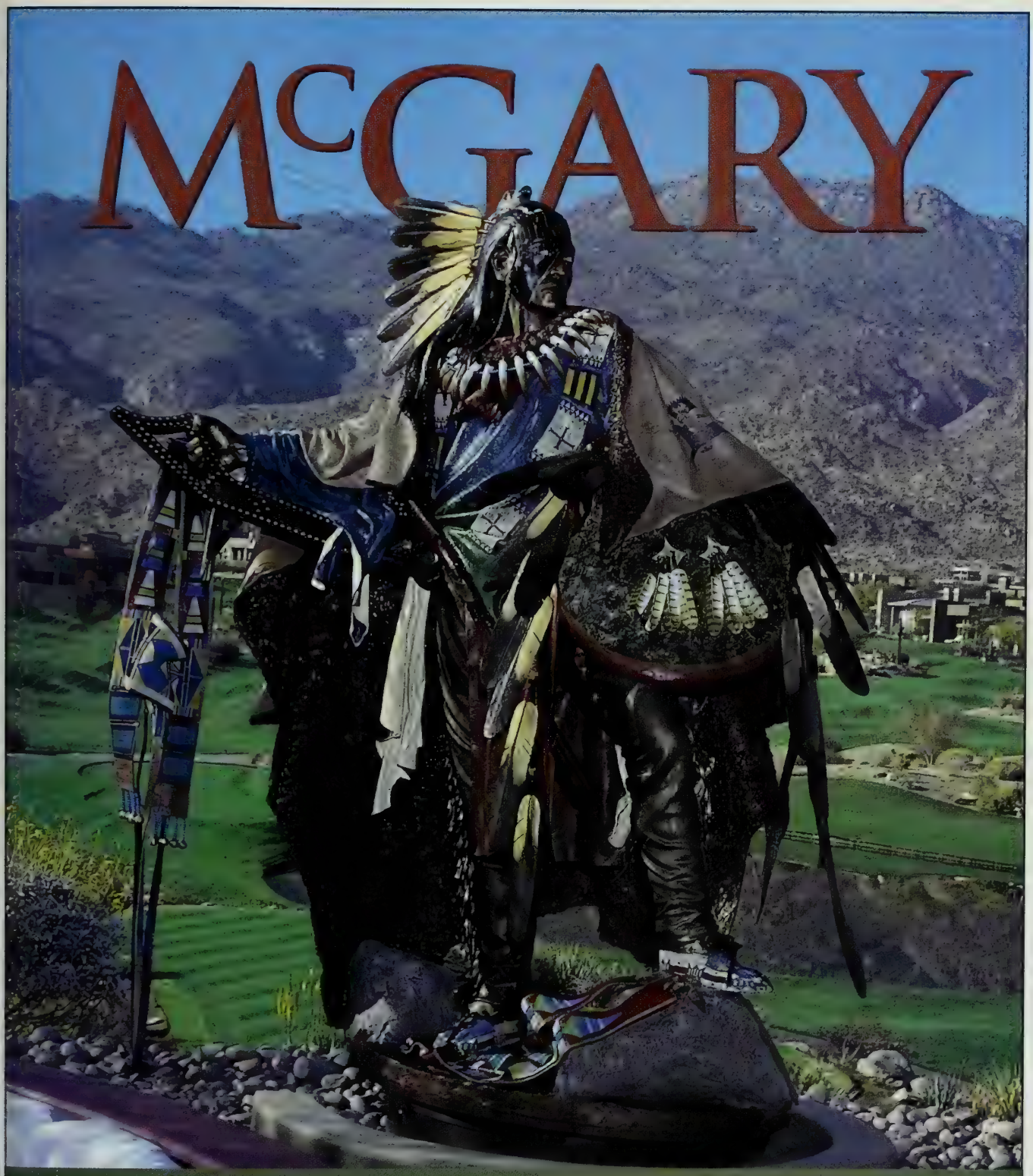
The curvilinear theme extends to the living/dining/kitchen area ceiling, an elegant convex form. "I thought of the roof and ceiling as a sail catching the breeze," says Schwartz. "It billows out toward the view." A cedar trellis floats in front of the double-height glass panes and filters the midafternoon sun.

The master bedroom ceiling sweeps up from a height of ten feet to sixteen feet. The arc of its exterior wall has two glass doors to the deck and windows that are impossible to drape conventionally. "You can't hang draperies from the ceiling," notes the wife, "and you can't wind them up from the floor, so we made them unfurl like a sail."

The house requires little maintenance inside or out: There are no painted exterior surfaces (the windows are vinyl-clad) and no grass anywhere on the grounds, just sand and a few plants that thrive among the scrub oaks and pines. "We designed it that way," the husband explains, "because the weather is tough and beats everything up, and besides, we're down here on vacation and don't want to do a lot of work around the place."

Given the complexity of the contours and projections, and the varied roof profiles and window sizes, wrapping the house in a consistent shingled skin, and keeping such details as deck railings and window trim simple and uniform throughout, helps to unify the design. Warren Schwartz conceived the house, in part, as an extension and transformation of the houses around it. "I took something from this context," he says, "and many ideas from the client and his wife, but in the end, I believe that Jonathan Traficonte and I brought much to the house as architects. If the house was to set a tone for the community, we wanted it to be the next tone." □

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Mountain flavor is her involvement with cutting, a sport derived from one of a rancher's basic tasks: cutting a single cow out of a herd of cattle, usually for weaning or doctoring, and preventing that cow from rejoining the herd.

Cutting has become enormously popular, and for Chambless it answers two questions—what to do with the horses she loves to ride and how to direct her formidable energies. She has spent the last seven years competing and now finds herself going to futurities—cutting events for young horses—all across the West. She has surrounded herself with paintings and prints that distill her passion for horses, sometimes catching the nobility of the head itself, sometimes seizing the fluidity of their motion, qualities visible in the animals grazing outside her windows.

> Chambless wanted a country house, Magni says, but the question was, country where? The answer—country anywhere.

She has also turned her forty-two acres into a working ranch. Like anyone who lives with horses, she divides her attention between the house and the barn. "It has the scale and character of a small homestead, with its various sheds and the shelter of the trees," notes Magni. "All the facilities are within walking distance of the house," Foote says of the gracefully scaled outbuildings. "One person could run the whole place."

For now, Linda Chambless is on the road with her cutting horses more than she ever expected. Of her ambitions she says, "I just want to keep getting better; I want to raise good horses." But you have to believe that when a weekend's futurity has come to an end, when the horses are loaded and the pickup is pointed toward Bozeman, her one ambition is to find herself on her own back porch again, watching the pond dimple with feeding trout under the late-fading light of a summer sky. □

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designed furniture for important commissions such as Casa Barranca, they are known to have recommended the work of Gustav Stickley to some clients. Consequently, Lindenauer and the Moseses have filled the house with handsome pieces by Stickley and his brothers Charles, Leopold and J. George, as well as by Charles P. Limbert and other renowned contemporaries of the Greenes. In the same spirit, Lindenauer has installed period lamps and appropriate ornaments such as metalwork by the Dirk van Erp studio and pottery by Rookwood, California Faience and other craft shops. American Indian artifacts and Chinese rugs have been incorporated into the overall scheme, as have period textiles, Arts and Crafts–style rugs and other items in keeping with the eclectic spirit of Greene and Greene, which were assembled with the help of Ojai-based interior designer Bobbi Dufau.

The Pratt house is a masterpiece of American architecture. Masterpieces can be difficult to live with, but this is not the case with Greene and Greene designs, because, for all their sophistication, they were built with people in mind. A recent recipient of the Ellis Island Medal of Honor, William Moses is the cofounder and CEO of Recovery Network, a cable television channel and Internet provider devoted to dealing with societal problems, from alcoholism to child abuse. In the course of his business he travels widely, and he notes that it is a privilege to be able to come home to Ojai and Casa Barranca.

> "Some small changes have been necessary, but they've been made within the parameters of the Greene and Greene idiom. Mr. Pratt would have no difficulty recognizing his house."

"Ojai is a unique setting," he says. "The light, the mountains, the vegetation, give the place a Zen-like quality, and the house seems to concentrate that feeling. The Greenes never visited the Far East, but they saw the Japanese pavilion that was built for the World's Columbian Exposition in Chicago. Somehow they managed to absorb a great deal from that one exhibit, which is evident in this house. In any case, Jennifer and I are the beneficiaries. Casa Barranca provides me with the repose that revitalizes me for my work and my travels."

Jennifer Moses has recently turned her talents to creating garden pottery in a style that is inspired by Hillside Pottery, a Los Angeles studio that flourished in the early decades of the twentieth century. With a partner, Kathy Couturié, she founded Foothill Pottery in 1998, and the company is now producing a line of tile-inlaid concrete vessels, examples of which dot the grounds of the house, blending with the landscape and the architecture.

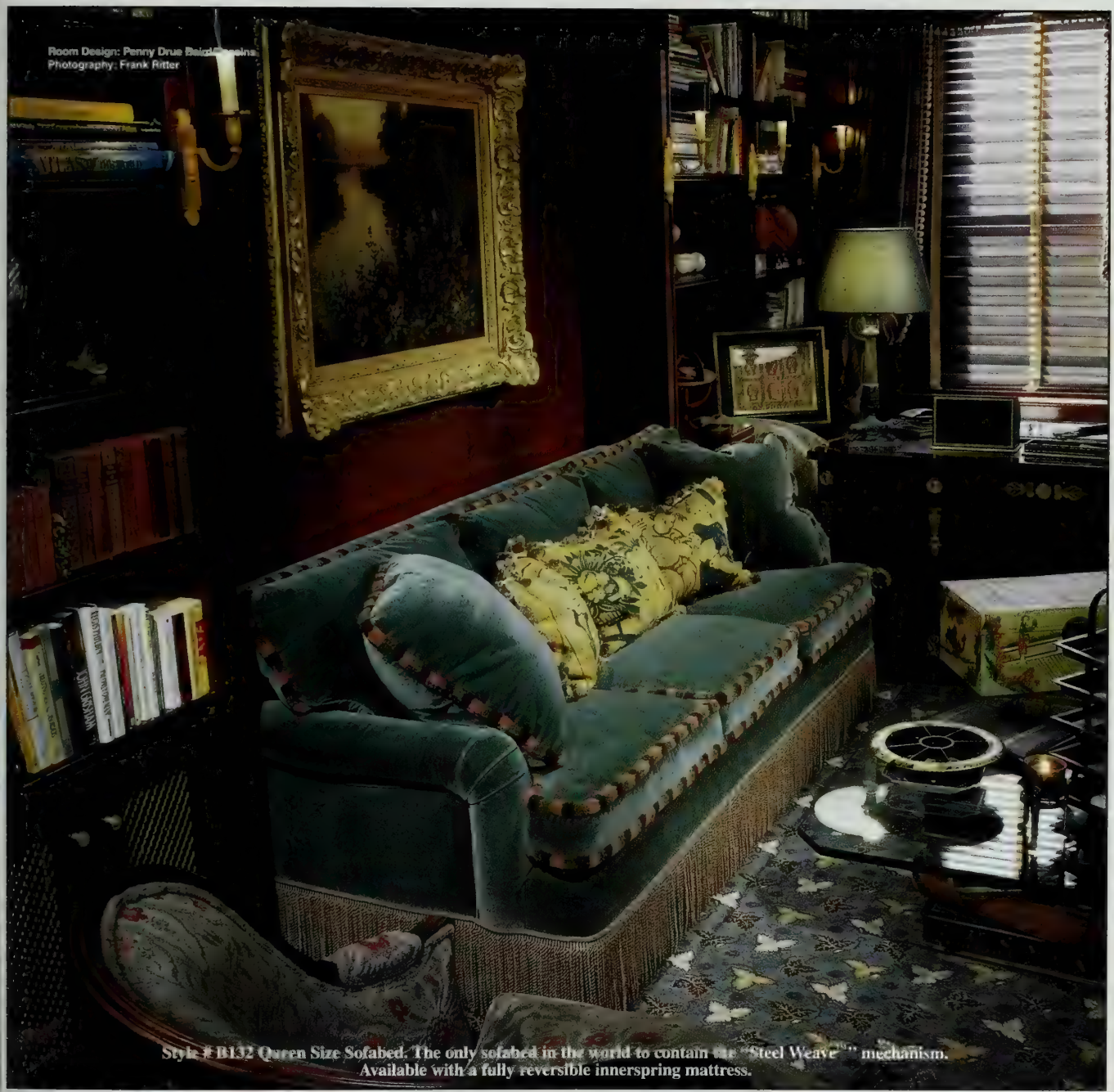
The residence stands on fifty-four acres of mixed meadow and mountainside, complete with a rocky creek, an Indian trail and a family of bobcats. William Moses's vision for the property includes the establishment of a crafts colony there, providing living quarters and shop facilities for potters, metalworkers, cabinetmakers and other artisans. His involvement with Recovery Channel demonstrates that he is a practical man, very much in touch with the problems of today's society. Perhaps because of that, he recognizes the value of finding refuges from those problems. For him, the idea of a crafts colony is more than an idle dream.

In the meantime, Casa Barranca is a living piece of history—not a museum but a place that, for all its architectural importance, is still used as it was intended to be used, with fires in the fireplaces and people going about their daily business as the sun translates the Greenes' structural poetry into ever-shifting patterns of light against polished wood. At night the house becomes a luxuriously appointed cave, with the silhouettes of live oaks framed against the Milky Way. A closer approximation to Shangri-La is difficult to imagine. □

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ern baths are hidden behind the double doors of rustic armoires.

While the past is inescapable at Cibolo Creek Ranch, everything else is optional. "We pretty much run on custom itineraries," says Arthur Ahier, the affably punctilious Canadian who manages the ranch, leads bird-watching tours and wildlife shoots (cameras only) and supervises the congenial but unobtrusive service. "People tell us what they want, and we try to do it."

Many guests are content simply to stroll the parklike environs of the forts, study the encircling mountains while soaking in the heated pools or sit on the veranda and meditate to the melodious trickle of the *acequias*. Jeans are standard attire for elegantly presented dinners served in the long, narrow gallery where Don Melitón once held court. Après-dinner conversations are often continued outdoors, beside a roaring campfire dubbed Texas TV—rooms have neither televisions nor telephones—while shooting stars whiz overhead.

But real adventure is no farther than the ranch's own backyard. The Chinati mountains, accessible by foot, horse, mountain bike (bring your own) or four-wheel drive, are the product of an ancient volcanic cataclysm. They offer an otherworldly landscape where towering red mesas punctuate gentle, sage-colored hills bristling with desert succulents. Seeps and springs emanating from the porous lava nourish verdant oases shaded by massive cottonwood trees; not far from El Cibolo, a spring-fed waterfall plunges into an enchanting hidden canyon.

A two-hour hike into the Chinatis is rewarded with stunningly panoramic proof of just how remote this country is: Across the hundred-mile breadth of the horizon, bounded by the mountains of Mexico to the west and Big Bend National Park to the east, there's hardly a trace of human influence, not even a contrail to mar the sky. (The ranch has a caliche airstrip for private jets, but it's a four-hour drive to the nearest scheduled air service.)

Stuck among the natural splendors are fascinating shards of human history. A morning ride leads past an enclosure where Texas Rangers corralled cattle rescued from rustlers, then on to a display of nine-hundred-year-old Native American pictographs: cryptic rust-red stick figures painted in neat registers across strata of ancient limestone. A short walk up a small creek ends at a cavity in the surrounding cliffs, where the ceiling is blackened by soot and a mortarlike depression in the stone floor marks the spot where generations of Native Americans ground their seeds and grain. Shafter, an 1880s silver boomtown at the south edge of the ranch, is now the archetypal ghost town, its houses gutted adobe shells, its cemetery filled with neat rock-covered mounds.

Room rates include three meals a day, and for many guests Cibolo Creek's food is a stand-alone attraction. "It's cross-cultural cuisine—I don't like the term *fusion*—focusing on organically grown local ingredients," says Culinary Institute of America graduate Lisa Barber-Ahier (she's also Arthur's wife). The cultures she crosses range from Asian to Cajun-Mex.

Don Melitón continued to expand his herds well into the 1880s, even as fence-me-in innovations like barbed wire and windmill-powered well pumps threatened his hegemony; historians point to his death in 1889 as the end of the free-range era in west Texas. But although the current incarnation of Milton Faver's cattle kingdom seems poised to become a classic American destination, Poindexter doesn't plan to increase his room count much beyond the present sixteen. (In addition to the four at La Cienega and eleven at El Cibolo, there's a charming, utterly private one-bedroom cottage at La Morita, the smallest and most isolated of the three forts.) "This is a place lifted out of time—an island in time," Poindexter says. "And we intend to keep it that way." □

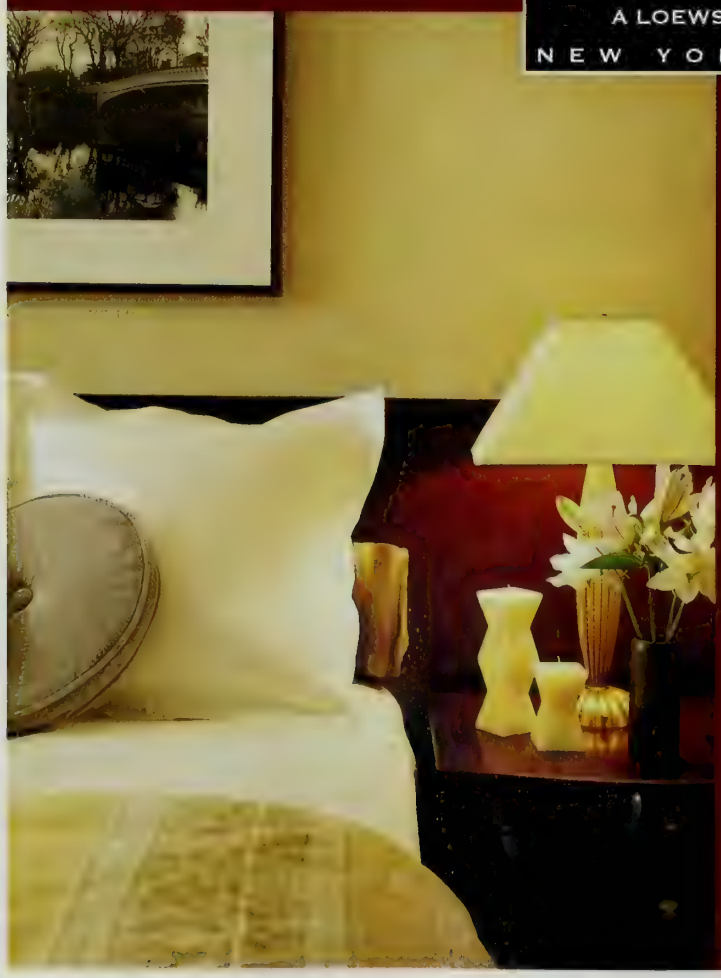
Poindexter spent two years researching the sites before beginning the nearly five-year restoration.


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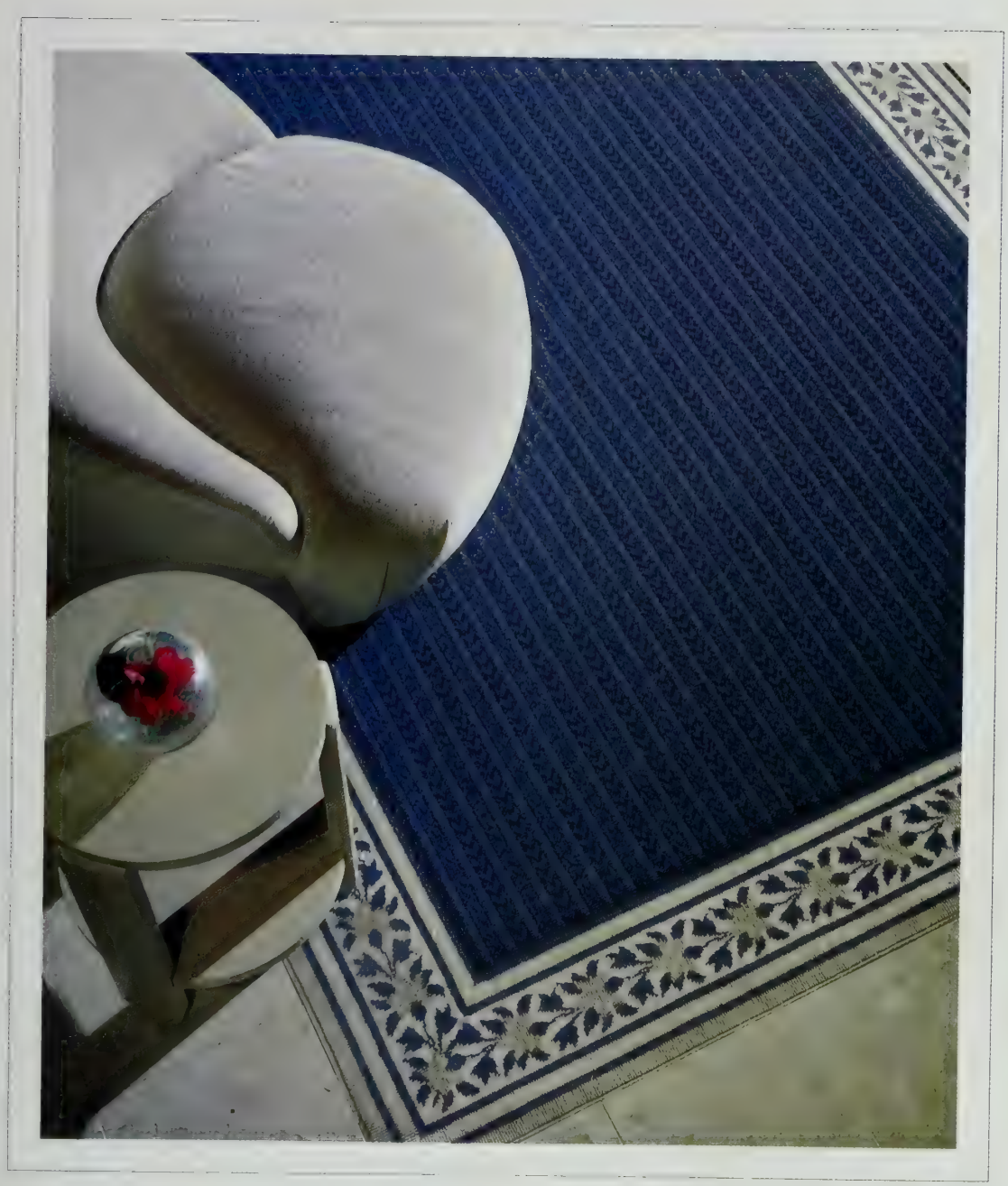
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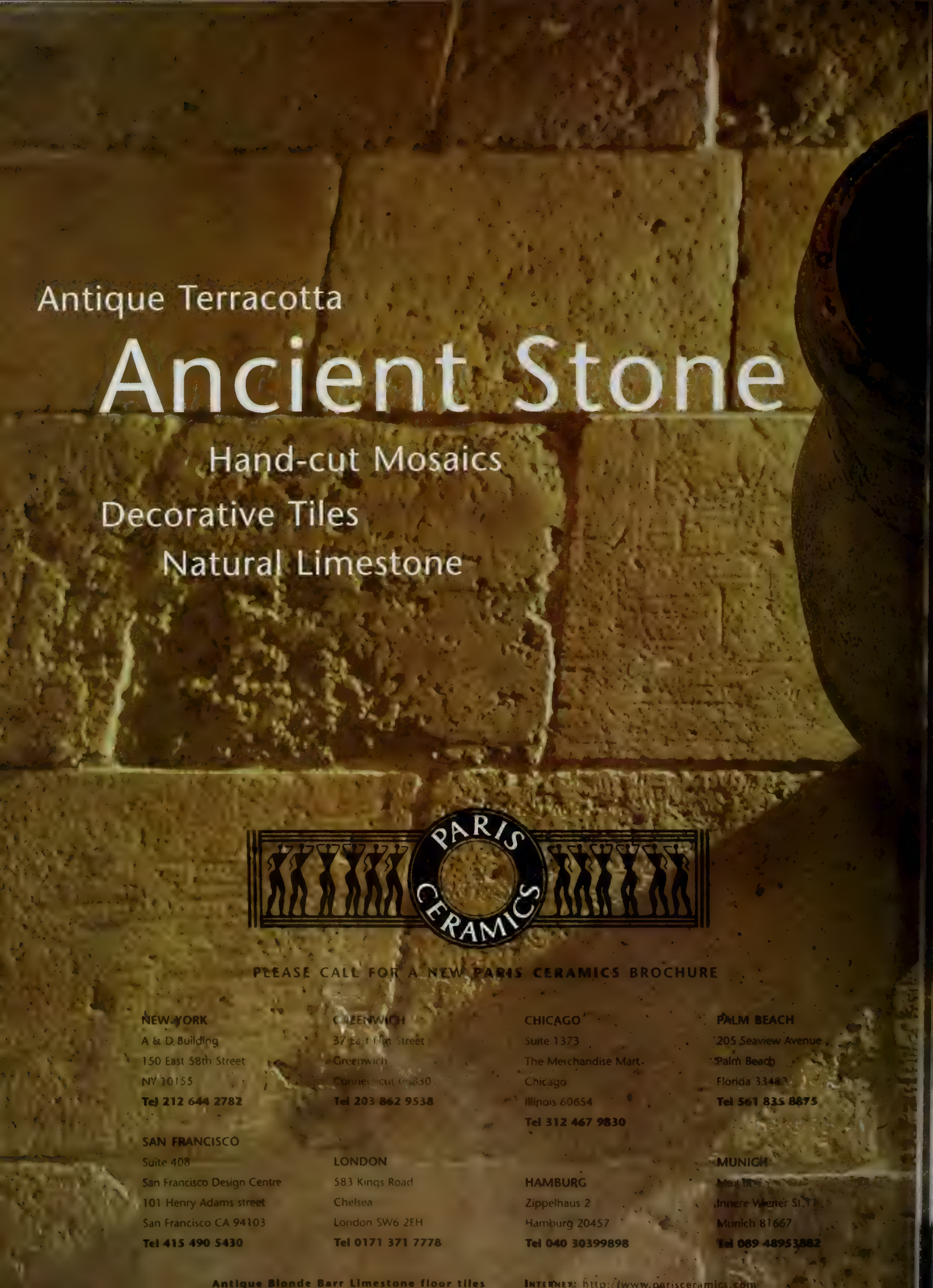
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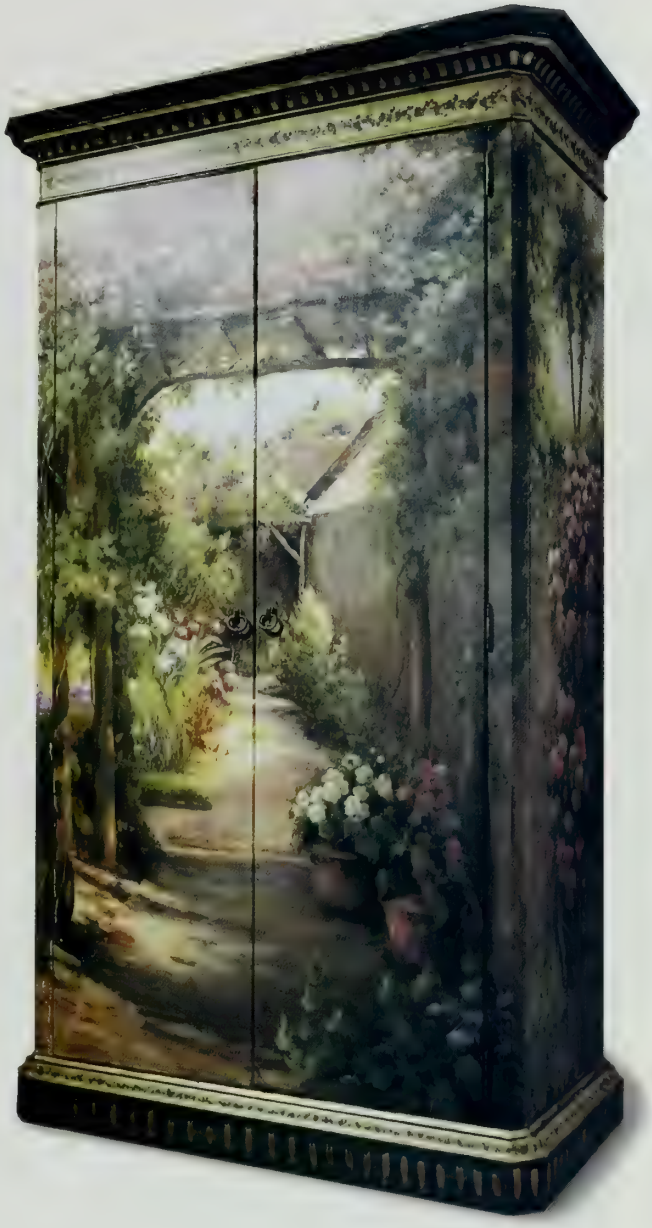
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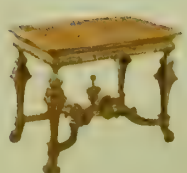
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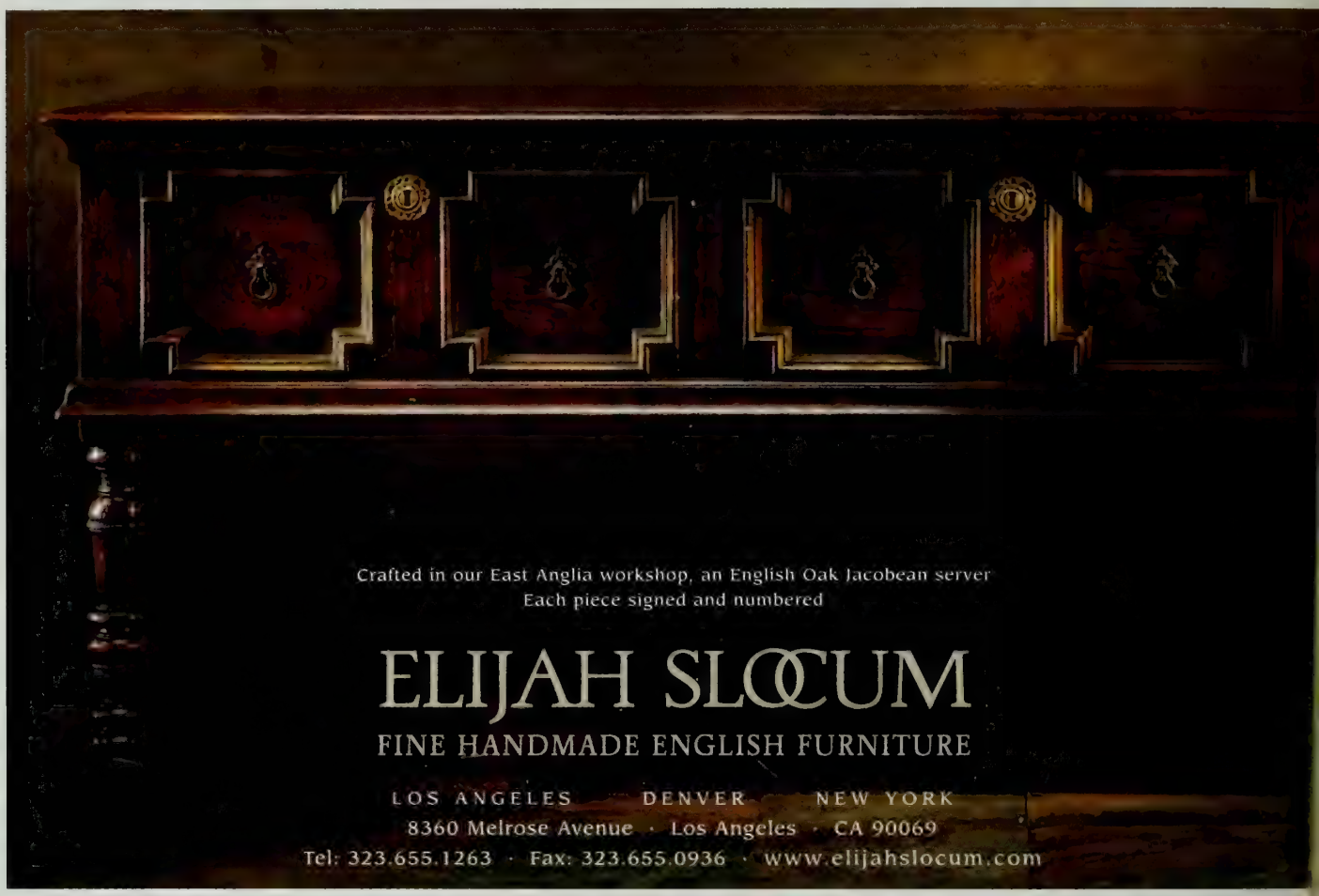
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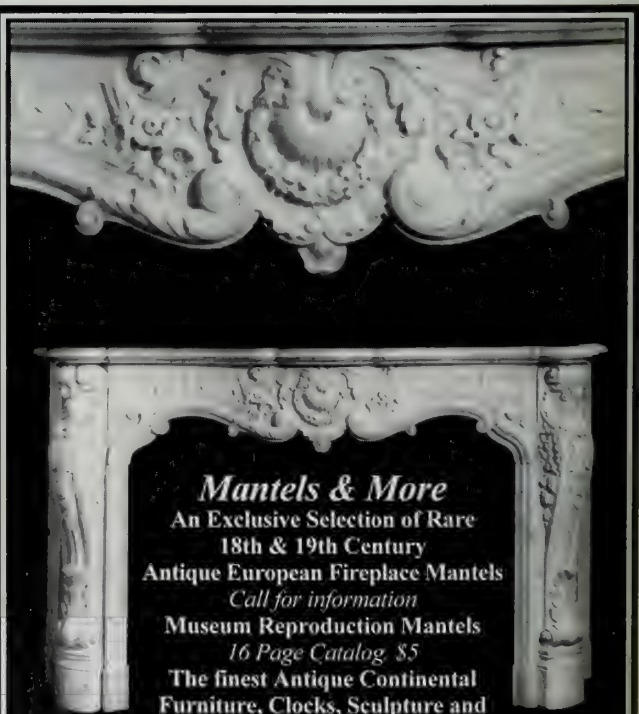
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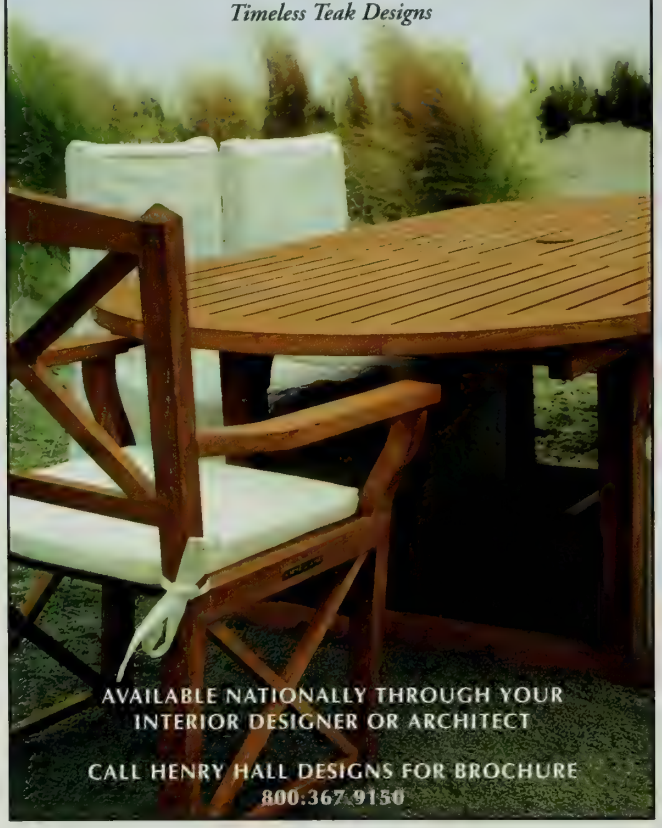
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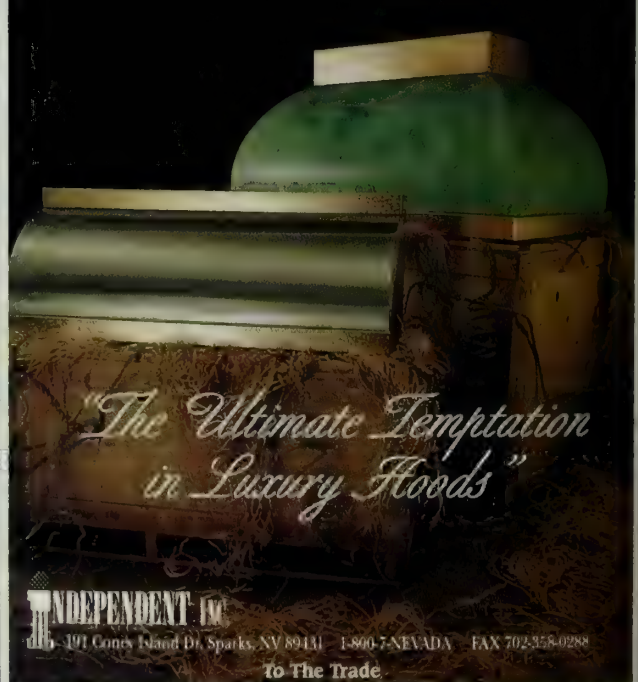
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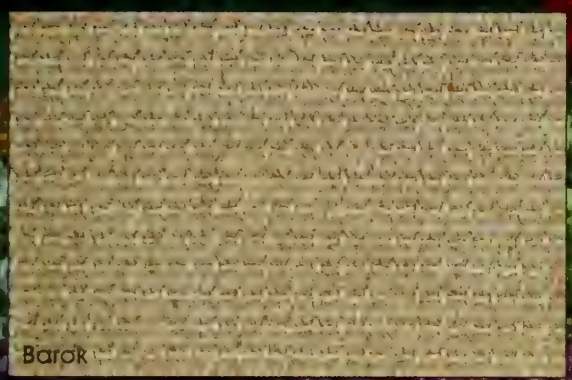
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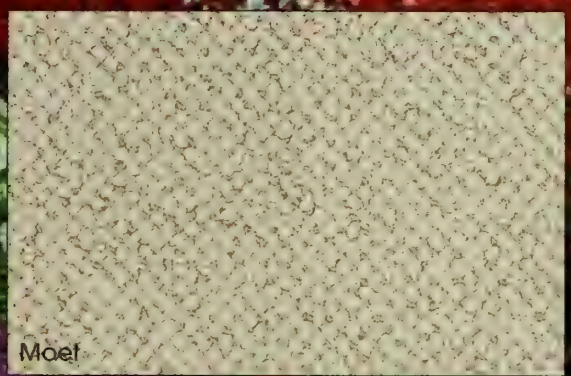
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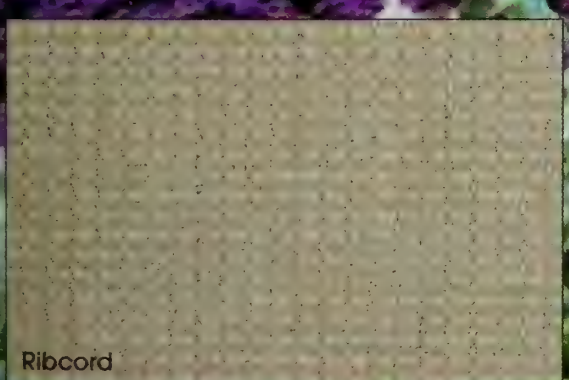
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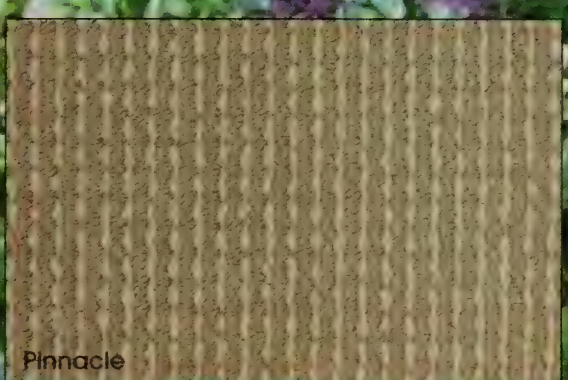

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Current therapies have shortcomings. The virus is constantly mutating and often learns to resist medications. And if the complicated drug regimens are not followed precisely, the virus roars back.

Few organizations are as well-positioned to lead the search for a vaccine as the American Foundation for AIDS Research. In fact, we have already funded important vaccine research. In the late 1980s, we supported research that led to the development of protease inhibitors, now the most effective weapons against the disease. We sponsored studies that led to the use of AZT to prevent HIV transmission to unborn children. We've helped make experimental therapies more accessible. And we are an advocate for rational and compassionate AIDS-related public policies for protection of the rights of people with HIV/AIDS.



But this is hardly the time to rest on past accomplishments. We won't let up until we can offer real freedom to those living in the shadow of AIDS. To find out how you can help, call the American Foundation for AIDS Research at 1-800-39amfAR, or go to www.amfar.org.

We've bought time. More research will buy answers.

continued from page 257

liked it so much they said they wanted to stay in it themselves." The building, he points out, is "joyfully referential and deferential," being immediately adjacent to another Russian-styled cabin, the Dacha, built by Marjorie Merriweather Post in the 1930s as a present for her third husband, Joseph E. Davies, ambassador to the Soviet Union. After she divorced him, Post turned it into a playhouse, holding her famous square dances there. Today the capacious space that is its main level is used as an office by the owner.

Now that the camp was meticulously restored and rebuilt, it stood ready to be decorated. "I had certain ideas about what I wanted to do," the owner's wife recalls, "but a lot of the decorators I interviewed wanted to just take the ball and run with it—they wanted to do what *they* wanted to do. Nancy Rogers, however, was great about totally listening to what *I* wanted to do—she definitely had opinions, but she was not a pushy decorator at all."

Rogers, a principal of Rogers-Ford, a Dallas-based architecture and interior design firm, was determined to keep the quiddity of the place by reusing as much of the furniture from the Post era as possible. After making an exhaustive inventory—"six of us working nonstop for six days"—she began moving things from cabin to cabin, trying to find the best new home for them. The stone veneer from the fireplace in the demolished Mexican Cabin ended up on the lower-level fireplace in the Honeymoon Cabin.

The designer had many Post-era pieces refinished (including several carved Gothic-back chairs, a big double-sided sofa and a built-in twig sofa, in the main lodge living room) and all reupholstered (working with a palette of moss green and red, a bit of blue and some beige—colors that crop up in the Oriental rugs used throughout). Remarkable pieces were also commissioned from Adirondack artisans: Witness the living room's octagonal pebble-work-and-twig center table with its root-and-antler base and hand-painted panels depicting scenes of Camp Topridge, or the eight-cone iron-and-horn chandelier a staggering thirteen feet in diameter (three of the original sixteen chandeliers in the room, Indian basket hanging fixtures made of straw and beadwork, were meted out to the new dining room). Finally the grand space was organized in five seating groups to take advantage of the breath-snatching views afforded by windows as tall as twelve feet.

An all-encompassing attention to detail is manifest in the merest sleeping cabin, where not only are twig-work mirrors and iron twig-work fixtures the order of the day but the granite of countertops was honed rather than polished to give a more rustic feeling. "The design of Richard Giegengack's three new cabins presented great decorating opportunities," Rogers says, pointing to the Bavarian cabin's custom carved bed, the Russian Cabin's custom four-poster and door surrounds suggested by traditional motifs, and the Norwegian cabin's Scandinavian-inspired furnishings.

"We have over three hundred house-guests—that's with kids—come and go throughout the summer," says the wife. "But I mean, they're all just really close friends, so it's not like we're entertaining Marjorie Merriweather Post–style up here. We're jeans and sweaters."

"To say we have hundreds of guests makes me feel," her husband adds, laughing, "a little bit like I'm from Texas. What we have is quite a number of guests who come in for more or less a week, and then after they leave we take a few days' rest, and then we have some other guests, and we have a lot of activities both in the water and on the land. And quite a few of our friends have been nice enough to come back."

Meanwhile the work goes on: Giegengack is busy turning the freight funicular into a second passenger one and building a new service-boathouse-cum-sleeping-cabin as well as a stone bridge connecting two ponds. "It's kind of depressing to think that soon we'll be more or less through with the important buildings," the owner bemoans. Then brightens: "You know, I'm not sure it's one of those things that ever get finished." □



TO the TRADE

IN THE SHOWROOMS



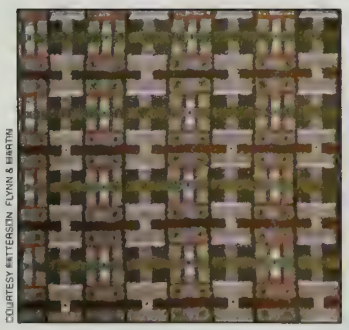
CHRISTOPHER OLIVE



MARY E. NICHOLS

The new J. Robert Scott showroom in Los Angeles, far left; Sally Sirkin Lewis's Athena chandelier, left

J. Robert Scott
"This is an homage to southern California and the beautiful light here," **Sally Sirkin Lewis** says of her new glass-fronted J. Robert Scott showroom (310/659-4910) in Los Angeles. "I wanted the building to have a monumental quality and to incorporate some of my favorite materials, like limestone for the façade." Inside, the space is open, with three partitions dividing the floor, which is elegantly laid out with furniture, accessories and novel textiles made specifically for the showroom's launch. Warmly lit with an exposed cable lighting system, Lewis's new collection, called Opposites Attract, consists of 70 jewel-toned drapery and upholstery fabrics that blend silk and wool to dramatic effect. Motifs, such as stylized petals or ovals, appear in shimmery silk on a matte-wool ground on one side and in wool against silk on the reverse.



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Patterson, Flynn & Martin
The geometric rugs designed by Joey Horton exclusively for Patterson, Flynn & Martin (212/688-7700) are used by **Brian McCarthy**, who says, "I love the quality of the wool and the subtlety of the patterns." The rugs, which are handwoven in Nepal and given names such as Large Plaid (above), "are very luxurious," notes McCarthy.

Scalamandré
Among the new fabrics at Scalamandré (212/980-3888) is *Jardin de Marc* (below), which comes in green, blue, coral or autumn tones on a filmy cotton voile or in green on a heavier, natural-color cotton.



COURTESY SCALAMANDRÉ



COURTESY BERGAMO

Bergamo
One of the stars of the Rubelli Collection, designed in Venice and represented in the United States by Bergamo (212/888-3333), is *Didon et Enee* (above), which is a cotton print of princesses on camels, potentates on elephants, genies and leopards. Taken from an 18th-century fresco by the Venetian painter Tiepolo for the prince bishop of Würzburg, the design shows the fascination of that age for exotic and far-off worlds and climes.

continued on page 27

Priorities Change.



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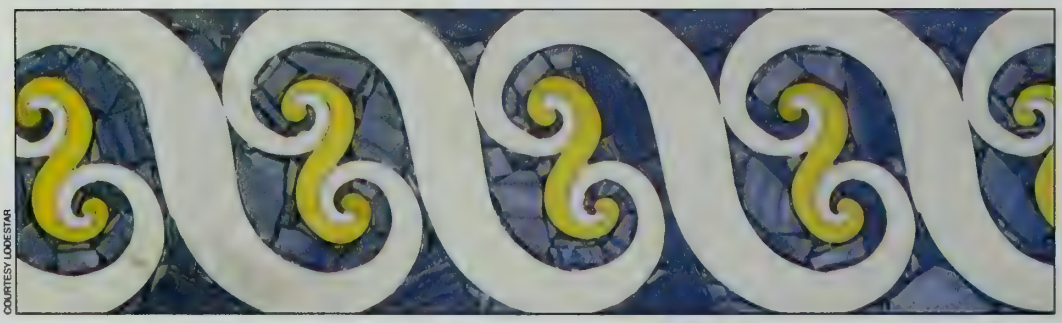
Michael Taylor often used a wide rope chair in his decorating jobs, and one day he said to me, 'Wouldn't it be nice to do this in leather?' " recalls **Dennis Buchner**, who 15 years later has produced a line of handwoven-leather furniture he has named Michael as an homage to his former mentor and employer. The forms are a synthesis of Jean-Michel Frank and Michael Taylor—simple, Cubist and contemporary. So far there are four pieces at the **Bradbury Collection** in Los Angeles, a lounge chair and ottoman and dining chairs with and without arms (all made in California), and they're available in mahogany, black or natural leather with bronze or chrome feet. "They're for people with slate floors and white walls who want something contemporary without going to black lacquer, and they could just as easily work in a house in the mountains as in a paneled library," says Buchner. "I tried to hit as many uses as possible." Bradbury Collection, 8687 Melrose Ave., Los Angeles, CA 90069; 310/657-3940.



GLENN DAIDONE

GLENN DAIDONE

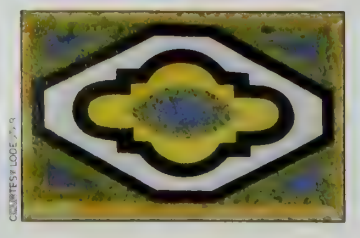
The Michael lounge chair and ottoman of woven leather at the Bradbury Collection



COURTESY LODESTAR

STONE SENSATION

I had two uncles who exported emeralds from Brazil," says **Lodestar** owner Stewart Ritwo, "and in the 1960s they traveled to Italy and saw mosaics in the Medici palaces in Florence. When they went home, they began to experiment with using semiprecious stones, which they cut on a lapidary wheel like gemstones, and assembling them in the styles of Renaissance mosaics." In the 1980s, when Ritwo opened Lodestar, a Manhattan company making mosaic tabletops and floors favored by such designers as **Samuel Botero** and **Kevin McNamara**, the family technique closely resembled its Renaissance model of making mosaics from semiprecious stones that are mined rather than from large chunks of stone that are quarried. Recently Ritwo added 54 new stones in different colors to his palette. He will produce a designer's own pattern (he and Botero developed a wave motif) or adapt one of his many existing designs, which range from floral or geometric images to patterns inspired by his trips to Versailles and other historic sites. Lodestar, 231 E. 58th St., New York, NY 10022; 212/755-1818.



COURTESY LODESTAR

Lodestar's wave-design mosaic, above, and a Versailles pattern

FINE FINISH

Osmundo Echevarria does decorative painting on all kinds of furniture, lamps and canvas wall panels. Once he was asked to paint a child's tepee with Native American designs. He's also an expert in finishes (below). For **David Easton** he created faux-ivory bases for vintage ivory pagodas, and for **Michael Christiano** he put a verdigris finish on a wood picnic table. Osmundo Echevarria, 130 W. 29th St., New York, NY 10001; 212/868-3029.



JOHN LEI

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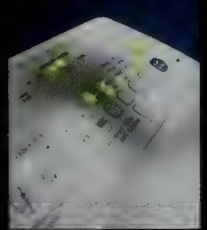
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"They're absolutely fantastic—very hands-on," **Geoffrey Bradfield** says about **Hyde Park Mouldings**. "The company recently made all the moldings and columns for a house I designed in Palm Beach." Hyde Park moved from England to New York in 1987, bringing thousands of molds, some dating back 200 years, which were augmented by the recent purchase of a large collection of ornaments that had been made by a Baltimore firm before it went out of business in the 1830s. Hyde Park's catalogue includes such categories as cove, crown and panel moldings, chair rails, pilasters, ceiling coffers (top), decorative panels (above), medallions and niches. "Every thing Hyde Park does is cast in high-grade plaster," explains marketing director Adrian Taylor, "which means a high degree of detail." Hyde Park Mouldings, 979 Third Ave., NY 10022; 212/755-4523.







COVETING KILIMS

Christopher Sharp, who had been living on Malta and selling rugs, noticed on his return to London that there was a gap in the market for contemporary rugs. "When the U.S. embargoed imports of Persian carpets from Iran, good modern rugs started to be made," says Sharp. "I wanted to do the same in England." He opened **The Rug Company** just off King's Road in 1996, and he recently launched a second, larger showroom where he offers vegetable-dyed kilims and a new line of Nepalese rugs alongside classic Aubussons, Zieglers and Caucasians. Sharp has a long list of designer clients, including **Emily Todhunter**. The Rug Company, 103 Lots Rd., London SW10 0RN, 44-171-352-0012; 124 Holland Park Ave., London W11 4UE, 44-171-792-3245. □

A vegetable-dyed kilim at The Rug Company in London

FRENCH REPROS IN NEW YORK

Most members of the top New York design corps have discovered one of the newer showrooms in the Design Center Building at 200 Lexington Avenue—**Côté France**, a French family firm with an 1885 provenance that makes reproduction 17th- to 19th-century furniture. **Bunny Williams, Mario Buatta** and **Susan Zises Green** have chosen from painted Louis XV–style chests with gilt hardware, bergères, a painted chair with a delicate foliage design in the middle of the back and a Louis XVI–style secretary-desk. Architect **Ted Porter** says, "We bought a dining room buffet for clients who have a country house and love traditional Provençal furniture. It's hard to find antique painted furniture, and Côté France perfectly represents the period." The hot news, however, is the most recent item to come in—a wood folding chair with Louis XVI–style molding and a cane back and seat. It is displayed in walnut, but it can be made in any finish or painted. Côté France, 200 Lexington Ave., New York, NY 10016; 212/684-0707.



At Côté France in New York, a Louis XVI–style chair, right



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